

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Ben Jackson Book.

2-1-2
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MUNSON • WILLIAMS • PROCTOR
INSTITUTE

312-318 GENESEE ST., UTICA 4, N.Y.

COMMUNITY ARTS PROGRAM
Harris K. Prior, Director

October 13, 1954

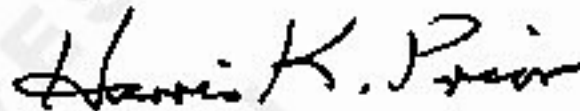
Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

We are planning an exhibition to be entitled "Italy Rediscovered" for showing here in March, 1955. In this exhibition, we wish to include important work by American artists who have spent a significant amount of time in Italy since World War II.

Have you any artists connected with your Gallery whom you could suggest for inclusion in this exhibition? If so, will you kindly let me know, so that I may visit the Gallery and see some of their work.

Very sincerely yours,



Harris K. Prior
Director
Community Arts Program

HKP:mg

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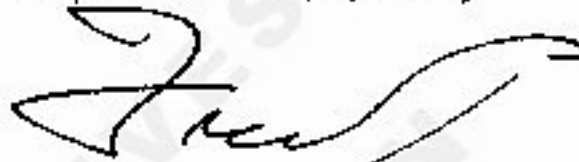
Miss Edith Gregor Halpert

October 20, 1954

Reading through Helm I wonder if we have covered Gallatin's collection. I believe we have, but it occurred to me that this might be a serious omission if the collections were missed.

This may not be much to feed your legitimate curiosity, but Sheeler and Bill should be blowing in about the time you receive this letter. Bill was more anxious to return than Sheeler, and he set Thursday as a dead-line for the flight.

Ever cordially yours,



Frederick S. Wight
Director of the Art Galleries

P. S. The books have been acquired by the Library, and payment will come after the usual Bureaucratic delays. Much thanks anyway.

FSW:ak
Enclosure

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To meet Anthony Akers,
Democratic Candidate for Congress in The 17th District

Mrs. Thomas B. Hess

Cocktails

Monday, October 25th [1954]

at

Six o'clock

R.S.V.P.

Pl. 5-3617

19 Beekman Place

October 1, 1954

Mr. Peter Pollock
Public Relations Council
The Art Institute of Chicago
Chicago, Illinois

Dear Pete:

Thank you for your letter.

Unfortunately, it reached me several hours after Mrs. Stevenson telephoned. During the conversation, when I referred her to you, she mentioned that she had already discussed the matter with you and that you appeared to be very enthusiastic about the idea. So - there I was and had no alternative but to tell her that I would send her the show if all the participants were willing to cooperate. I suggested at the time that she communicate with the Chicago owners immediately to get their permission and that I would communicate with those in New York to state that she would write to them directly. Thus, it all works out in that the responsibility will be thrown right into her lap.

After all, there is nothing much to be lost for the artists as it means additional local publicity for them and possible additional sales, as I suggested that she borrow more pictures from the artists represented in all cases where the original exhibit had been sold, thus giving the artists the opportunity of a second sale.

As she can make a very little profit, if any, in this show, if she pays for the advertising, printing and the transportation as well as the insurance. After all, I know that this show cost the Gallery about \$3000., and while we have made a number of sales the price range is so small and the voluntary reduction of commission to 25% has netted a piddling sum which just about pays for the Art Digest add and nothing else. Thus, what can the artists loose? I still think that it would be a good idea, although if I had any suspicion that she was not entirely reliable I would not have consented, in spite

Highway Antique Shop

1506 SOUTH DIXIE HIGHWAY
(FEDERAL HIGHWAY NO. 1)
CORAL GABLES, FLORIDA

Downtown Gallery, N. Y.
October 24, 1954

-2-

I congratulate you.

Enclosed you will find bill of sale.

Sincerely yours,

Fred M. Bergere
Fred M. Bergere

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 14, 1954

Mrs. L. Corrin Strong
American Embassy
Oslo, Norway

Dear Mrs. Strong:

In recent months we have had so many requests for paintings by American artists for whom one-man exhibitions are being organized, that I thought it wise to write to you at this time to ask whether arrangements can be made in the very near future to return the works of art I sent to Oslo at your request.

Perhaps shortly after the Whitney Museum completes its opening ceremonies in the new location on West 54 Street, a group of American paintings and sculpture may be available for loan to the Embassy in Oslo. I shall be glad to suggest this to Mr. Herman More, the director of the Museum, but think it would be preferable to have a letter addressed directly by you.

I am pleased that my loans have had such a good home for so long a period.

Sincerely yours,

EGH:mb

ROBERT SCHUYLER TOMPKINS

Early American Antiques & Appraisals

SHEFFIELD, MASSACHUSETTS

Oct. 17, 1954

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st St.
New York 22, N.Y.

Dear Mrs. Halpert:

I have just received your letter of Oct. 14 re.
the frames and the Crowell bird.

The six frames were put aside with six others
that I was holding for another person. While I was away,
he called for his frames and, unfortunately, took the
twelve for which he paid. Sorry this happened, but, since
it would take so long to get them back, think we had better
forget them. Will get you some earlier and better ones
soon.

Am shipping the Crowell bird by parcel Post
Monday, October 18, to your New York address. Price of
bird to you \$35.00.

Re. the painted mantel panel: Putney is in Vt.
a few miles south of Bellows Falls on main highway.

Your pair of watercolor portraits came from near
New Haven, Ct., where I understand the subjects lived.

The family group of four watercolor came from
New Hampshire near the Vermont border, so I was informed,
in the vicinity of Plainfield, N.H. and Windsor, Vt.

The original molds of the sculpture is still
available. This consists of three or four cartons of the
plaster molds. I asked the owner to hold these until I heard
from you. While you probably could use only two or three of
these molds, he wants \$35.00 for the lot. I am willing to
pick these up for you, but how would you get them to New York?
The three or four best ones that are complete could be care-
fully packed and shipped on, which I am willing to do.

Hope this letter furnishes you with the information
you desire.

Sincerely yours,

Robert S. Tompkins

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WESTERN UNION

W. P. MARSHALL, President

SYMBOLS

DL = Day Letter

NLT = Night Letter

TL = Telegram

VLT = Victory Let.

(50)

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA136 PD=WASHINGTON DC 20 1247PME=
MRS EDITH HALPERT, DOWNTOWN GALLERY=
32 EAST 51 ST=

1954 OCT 20 PM 1 51

OUR TRIP TO NEWYORK AGAIN POSTPONED THROUGH
CONTINUING ILLNESS OF DOG WE ARE NURSING WHICH
CAUSES SLEEPLESS NIGHTS AND ANXIETY HOPE NOW TO GO
OCTOBER 29TH OR 30TH AND TO SEE YOU ABOUT NOVEMBER
ONE. HAVE JUST HEARD FROM FRASER THAT HIS SHOW EXTENDS
TO MARCH 13TH WE DID WANT OUR OIL TUNK MOUNTAINS
TO BE IN MEMORIAL SHOW AS IT IS A VERY GREAT ONE
COULD IT BE CATALOGED AND INCLUDED AFTER BOSTON=

=DUNCAN PHILLIPS=

TUNK=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE.

October 26, 1964

Mr. Joseph T. Fraser, Jr., Director
Pennsylvania Academy of the Fine Arts
Philadelphia 2, Pennsylvania

Dear Joe:

You see, I remembered our conversation at the Museum the other day.

John Marin turned over the correspondence to me. I am sure that the McHugh picture, "St. Paul's, Lower Manhattan", 1912, will be available, as I spoke with him just the other day, and perhaps another letter to Mrs. Windfohr as a reminder will add this important picture to the group. I still feel that "Red Sun, Brooklyn Bridge", belonging to the Art Institute of Chicago would be a very vital picture to have unless you could substitute the one owned by the Whitney Museum.

Now that we have the final dates for both exhibitions, there will be an overlap if the three pictures chosen by you from the Phillips Collection and listed in your letter of October 19, are included. It would be confusing to omit these from the Boston show and fit them in in a later shipment, since the catalogue will be used by all the Museums to which the exhibition will be circulated. Furthermore, you have two paintings in your group which eliminate the need for "Street Crossing", 1928, and I think that the "Three Master - #2" of 1933 would to some degree replace "Maine Islands". However, this is something for you and Mr. Phillips to decide. We shall hold the two paintings listed as courtesy of the Gallery and they will be available for you, together with the McHugh picture.

It was fun seeing you during the gala festivities in New York, and I look forward to another meeting in the near future.

Sincerely yours,

EGH:ah

Oct. 13, 1954

Dear Mrs. Halpert;

I don't

believe that I have properly
thanked you for the opportunity
that you gave me in your Chicago
artists show. You certainly
have done the Chicago artists
a favor and we are grateful.
My father has told me how
much he enjoyed talking to you
and how nice he thought the
exhibit looked. It will be
very interesting to see the show
at Mrs. Stevenson's Chicago
gallery. Thank you again,
Sincerely, Harry Brody.

October 1, 1954

Mr. Joseph G. Butler, Director
The Butler Institute of American Art
524 Wick Avenue
Youngstown, Ohio

Dear Joe:

Immediately upon receipt of your letter we sent you a copy of the color reproduction which appeared in "This Week", the magazine insert in the New York Herald-Tribune and many other Sunday papers through-out the country.

As I wrote to you previously, I have made a tremendous concession in the price in spite of my co-owner because I do want to cooperate with you and I am sure there is no way of making a further cut unless I want to take a loss on the transaction.

Will you therefore think over the situation and let me know your decision immediately, as there is considerable interest in the picture and the co-owner may get even more difficult. I am sure that you can understand my position in the matter.

Incidentally, the painting has to be touched up in the small area where it was damaged and which you saw during your visit. You know, of course, that we had it cleaned and elegantly framed just before we exhibited the painting in the spring.

I should appreciate a wire on receipt of this letter.

My very best regards.

Sincerely yours,

EGH:mb

The Slater Memorial Museum

**The Norwich Free Academy
Norwich, Connecticut**

October 11, 1954

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York City

Dear Mrs. Halpert:

When I received the notice of your present exhibition I
thought it might be of interest to you to see the list of
pictures we are showing now. I believe some of these were
sold through your gallery.

Cordially,

Harvard S. Dodge
Mrs. Ozias Dodge, Director

HSD:JLF

October 9, 1954

Four Seasons Bookshop
17 West 8 Street
New York, N. Y.

Gentlemen:

We have recently contracted with the Twin Editions Publication via Mr. Jarislowsky for the distribution of the John Marin Portfolios, both in the special and ordinary edition.

This is to advise you that we shall be glad to cooperate with you by consigning copies of these portfolios at the list price of \$75 and 32.50, allowing a discount of 33 1/3%.

As the number available has been considerably reduced, may I suggest that you communicate with us at the earliest opportunity.

Sincerely yours

EGH:la

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MRS. RAFAEL NAVAS

316 East Sixty-sixth Street, New York 21, N. Y.

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith:

For the sake of the record, the refinishing of the frame cost \$95⁰⁰. I hope this amount is forthcoming, because I put in many hours of precious time to get the canvas and frame in proper condition. However, Thank you for the supper invitation. I cannot accept as I am leaving for Wichita late afternoon of Friday the 22nd. I hope the Convention will be a good one, but I doubt its measuring up to last year's. And the fee is high for poorly paid museum workers.

All good wishes,

Elizabeth

October 16, 1954

October 18, 1954

Mr. Peter Pollock
The Art Institute of Chicago
Chicago, Illinois

Dear Pete:

Thank you for the invitation to attend the opening
of your 61st American Exhibition.

I was very much flattered when I received this invitation to find that our diamond design which appeared on the Artists of Chicago catalogue, had been taken over by Chicago. So now there is a new trademark.

Seriously, I am eager to know how the exhibition looks at Mrs. Stevensons and what cooks there. I shall write to her directly to ask for duplicate clippings as I am eager to know how the exhibition is being received in its home town.

And so I hope I'll be seeing you soon.

Sincerely yours,

EGH:mb

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WELLESLEY COLLEGE

WELLESLEY ST., MASSACHUSETTS

October 3, 1954

DEPARTMENT OF ART,
FARNSWORTH MUSEUM

Dear Mrs Halpert,

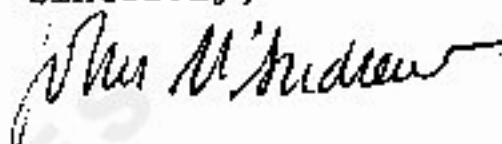
Thank you for sending the two Marins and the Dove, which I shall pass on to the Edinburgs.

I was very taken with the Shahn "Artist" (large drawing), and since the Edinburgs seemed tepid towards it, I am wondering whether - if they are not persuaded to get it - I might not give a couple more lectures and earn it for myself. Would you let me know the bottom-most price on it?

I may have a donor for a good Shahn painting. I know that they go almost as fast as he can paint them, and would be very grateful if you would let me know whenever an extra good one comes in.

That was a delicious drink; thank you.

Sincerely,



John McAndrew

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October 14, 1964

PO L
Camp

Mrs. Milford Raker
Clark Paint Factory
116 Chapel Street
Hartford, Connecticut

Dear Mrs. Raker:

Your letter addressed to Ben Shahn was forwarded to us.

We represent him as agents and have at all times a selection of his work at the Gallery. We shall be very glad to show you some examples when you are in New York.

Sincerely yours,

EGH:mb

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(Ltr to Mr. Friedlander from Mr. Rosset, Grove Press, 15 Oct 54)

2

We plan an edition of 10,000 copies, to sell at a retail price of approximately \$7.50 per copy. We will be responsible for all manufacturing costs except for the cost of manufacturing the 30 color plates, an amount which is estimated at about \$6,000. This sum represents less than one-third of the entire manufacturing cost of the book.

In order that we may proceed with this project, we wish to obtain the color plate manufacturing cost specified above, and thus we are seeking foundation assistance. The supporting foundation would, as we see it, pay for the color plate manufacture, and, after our use of the plates, the foundation would retain and own them in perpetuity.

We would very much like to have your reaction to the general proposal set forth above. We would, of course, particularly welcome participation by the Ford Foundation in this project. We feel quite certain that we cannot undertake the book entirely by ourselves.

John Marin's death in 1953 deprived the world of one of the greatest American artists. Now would seem a fitting time to publish a high-quality, comprehensive book about him and his art.

We look forward to hearing from you. In this connection, your office in New York has suggested that we write to you now rather than await your return from Europe; they have very kindly offered to forward this letter. More detailed discussion can, of course, await your return.

With best wishes,

Yours sincerely,

Barney Rosset
Publisher and Editor

BR/hrt

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October 5, 1954

Mr. John McAndrew
Department of Art
Farnsworth Museum
Wellesley College
Wellesley St, Massachusetts

Dear Mr. McAndrew:

Thank you for your letter.

After twenty-eight years I am still somewhat confused when I am confronted by a combination of a prospective donor and the Museum Director. Certainly I would like to see as fine a drawing as "Artist" by Ben Shahn at Wellesley, but I cannot see any reason why you should make the investment personally. How about expressing your enthusiasm to the Edinburgs whose temperature may thus be increased.

Of course if you are foolhardy enough to invest your own funds I shall be glad to make a personal reduction from the commission charged the artist by the Gallery and the drawing will be reduced from \$300.00 to \$225.00.

In our current exhibition we have three superb paintings, one of which has already been sold. Under separate cover I am sending you photographs of the other two with all the information noted on the reverse side of the print. Whoever the sugar daddy or mama will be should act very promptly, as the paintings are on view and we cannot withhold them from sale for any length of time. I am sure you can understand the Gallery's position.

It was wonderful seeing you and I wish your visits to New York would be more frequent.

My best regards.

Sincerely yours,

EGH:mh

Highway Antique Shop

1606 SOUTH DIXIE HIGHWAY
(FEDERAL HIGHWAY NO. 1)
CORAL GABLES, FLORIDA

October 24, 1954

Mrs. E. G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

My dear Mrs. Halpert:

I received with surprise your letter of October 19. If you will review your epistle to me of October 14 you will find that the most you could pay for the painting is \$400.00 and you offered to send it back or to some other destination in New York. Then, of course, I offered the painting to your friend, Mr. Spack, for \$500. and he asked me to wire you to send it to Graham and he would pay the \$500. immediately.

This is the first time that I have been accused of unethical tactics by anyone. Reading the contents of your first letter left me no alternative than to act as I did at your own advice. You address me with the condescension of an Olympian talking down to unworthy, fumbling and unethical groundlings--you denounced me of Philistinism, and you took the time to give some elementary instruction in picture values. It seems that some people are endowed with the faculty of concentrating on their own affairs to the exclusion of what is going on elsewhere in the cosmos. While I live in a sunny climate surrounded by palm trees, I cannot live entirely on their fruits. I am above the degrading minutiae of haggling. The resurrection of Lazarus cannot be repeated with Harnett. The very few paintings in trompe d'oil in existence owned by private collectors are not for sale. You are now able, with the acquisition of this fine Harnett, to overcome the agoraphobic situation in the States to put one more in the hands of the cognoscenti. Only great men can become great artists, and the prices of their works must be commensurate with their greatness. By buying this exquisite Harnett you have taken a short cut to immortality as an art dealer, and a fast sprint to preeminence in the art world, outdistancing everyone on 57th Street.

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THE ALAN GALLERY

32 EAST 51 STREET

LEhigh 5-3113

NEW YORK 21, N. Y.

12 October 1954

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Dear Edith:

Since last Wednesday when you suggested the Art in the Office rental idea I have done considerable thinking and figuring. It would not seem possible unless I rented additional space and employed another person. Then there would be advertising and printing and mailing expenses, and the amortization of your investment. Financially, for me, I don't see how it would work --- unless on a very large scale, and I am afraid have neither the capital, the time or the energy (I am getting on, you know) to swing that. I do think that it would be a wonderful project for Rosalie, especially with Sidney's connections.

I appreciate your suggesting it to me, and I enjoyed the dinner and the evening.

Sincerely yours,


Charles Alan

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22

October 9, 1954

Mrs. James Byrnes
Colorado Springs Fine Arts Center
West Dale Street
Colorado Springs, Colorado

Dear Barbara:

I am glad that you are so pleased with the material you received from the New York galleries. We are delighted to cooperate with you - and I hope that the opening is a howling success.

It is our policy to attain the original price on the object, but we are very glad to give you the maximum Gallery commission of 10% on any sales that may be made. More power to you.

No, I did not get to S'Keeffe and with the activities such as they are in the Gallery at present it seems pretty hopeless. Everybody seems to be mad about art these days, and I can't get enough breathing spell to have a wave put into my hair. Good old American art!

I do hope that you and Jimmy will be coming east. As a matter of fact I thought that the American Federation of Arts convention would bring you here this month. Meanwhile, my best regards.

Sincerely yours,

EGH:mh

* *Letter in consignment*

MRS. J. WAYSON WEBB
SHELDORNE, VERMONT

DEAR EDITH: AGAIN OUR LETTERS CROSSED, AND THIS IS JUST A TINY NOTE TO SAY THERE IS A GOOD CHANCE OF MY BEING IN NEW YORK ON NOVEMBER 1 AND 2, AND IF SO YOU CAN REST ASSURED I WILL BE IN TO SEE YOU. JUST GOT BACK FROM CORNING GLASS COMPANY CENTER WHERE I HAD THE MOST WONDERFUL TIME. BEST MUSEUM MEETING I HAVE EVER BEEN TO AND THEIR GLASS IS SUPERLATIVE.

SINCERELY,

ELECTRA

OCT. 19, 1954

October 18, 1954

Mr. Rodney Lethridge
Box 288
Woodstock, New York

Dear Mr. Lethridge:

Thank you for your letter.

While both are very interesting examples of Kuniyoshi's work, neither Sara nor I feel that it is important for us to have them in stock and certainly not at the price that you stipulated or anything in that neighborhood. Thus I am returning the color slides to you but shall retain the photographs to show to any prospective client so that I may let you know what, if any, offers we receive for these.

Sincerely yours,

EGH:mh

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WHITE ART MUSEUM · CORNELL UNIVERSITY

October 4, 1954

Dear Mr. Allen

Thank you for the addition to the list of works to be lent by the Downtown Gallery for our exhibition of Arthur Dove. I am sorry to say there are still two paintings missing from the list: the other two Abstractions of 1910 (presumably #5 and #6). We hope very much that there is no difficulty about these, since they are included in the catalog and discussed in the text which has already gone to press. Can they be simply added to the supplementary list which you have sent us?

Have you been able to locate a Dove autograph for us? As I mentioned when I last spoke to you, it need not be a full signature. "Dove" would be sufficient. If you have one, would you be so kind as to send it airmail?

We have decided not to try to send a truck to pick up the paintings in New York and vicinity, but to have Budworth pack them and send them by express. The collage, Portrait of A. S., Mr. Solomon will pick up himself and bring in his car, to avoid the special danger of damage in shipping. Can you arrange to have Budworth pick up the paintings and watercolors at the Gallery, and Dr. and Mrs. Kramer's painting, in time for shipment before October 15? Can you also make some arrangement to have Mrs. Eidlitz's painting collected in Riverdale? Mr. Solomon is writing to ask Mr. David Solinger to bring his watercolor into the Gallery within the next days, so that this can be packed with the others.

I hope to hear from you soon about the two Abstractions of 1910, the Dove autograph, and the possibility of arranging to have both the works belonging to the Gallery and Mrs. Halpert and the three other privately owned works in the vicinity packed and shipped by Budworth.

With best wishes

Sincerely yours



Esther G. Dotson
(Mrs. A. T. Dotson)
Assistant to the
Director

Mr. Lawrence Allen
The Downtown Gallery

1214 E. Jefferson Street
Bloomington, Illinois
October 15, 1954

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert,

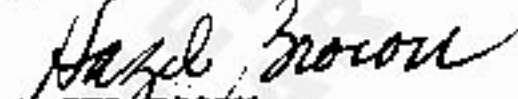
A correspondence with Alfred Frankenstein, author of "After the Hunt" (re Harnett) is part of my reason for writing to you. Please read the attached copy of a letter which I wrote to him, before proceeding with this letter.

Mr. Frankenstein replied at length, identifying the subject as a lithograph on glass of Harnett's "The Old Violin". He said that of the lithographs on glass the rarer and better had on the clipping the name of Tuckfarber's foreman "Gus Ilg", and the picture in question is so signed.

Mrs. Shepherd is--shall we say "comfortably situated"--so that unless the picture were of great value by her standards would not be especially interested in selling it, but both she and I, and I think Mr. Frankenstein, too, would like to know its value. Are you in a position to help us in that area?

Thank you in advance for your comments and, we hope, evaluation of the lithograph.

Sincerely yours,



HAZEL BROWN

MRS. RUSSELL ALLAN BROWN

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October 5, 1964

Mr. Harvard Arnason, Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis, Minnesota

Dear Harvey:

This is to report that the painting has been hurriedly repaired by Mrs. Keck and that she will send the bill for restoration of "Antelope Head with Pedernal" to you or to your insurance adjustor. I also have a bill for transportation and, as I explained to the adjustor, there will be a devaluation customary in connection with all pictures that are restored.

If you will let me know where to send all this data I shall be glad to do so and get out of your hair.

No doubt you will be coming on for the American Federation of Arts festivities and will come in to say hello - I hope.

Sincerely yours,

EGH:sh

Neiman-Marcus

DALLAS 1, TEXAS
9 October 1954

MISS EDITH HALPERT
THE DOWNTOWN GALLERY, INC.
32 EAST 51ST STREET
NEW YORK 22, NEW YORK

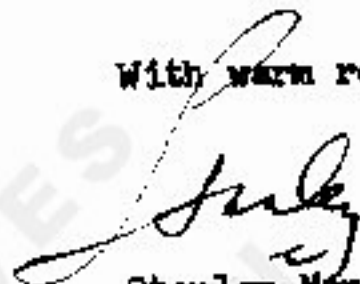
DEAR EDITH:

I hope I like the Shahn as well as you do. When do you think you will be able to send it on?

I am enclosing a check herewith as an initial payment on it. I will take care of the balance over the next year if that is agreeable to you.

I expect to be in New York for a couple of weeks in November and I will make it a point to see you and have a chat with you.

With warm regards,



Stanley Marcus

not to publishing information regarding sales transactions. searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MUSEUM OF FINE ARTS

Boston, Massachusetts

October 18, 1964

Received for restoration—examination—photographing from

NAME: The Downtown Galleries

ADDRESS: 32 East 51st Street, New York, N. Y.

the objects listed below, subject to the conditions printed on the back of this receipt.

MUSEUM OF FINE ARTS

By *Nancy C. Langdon*
Registrar
for David B. Little

T.L. 9123

TWO WATERCOLOR DRAWINGS (unmounted):

REBECCA W. HATCH - Watermelons, 1846. (Torn, patched with scotch tape).

UNKNOWN - Melons in dish, staghorn handled knife.
(stained, brittle).

ONE PRINT (unmounted): -

Le Journal des Fiances, Juin 1864 - Two ladies in a garden

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[Oct. 1954]

Swanthmore

3204 Swanthmore Rd.
Wilmington, Del
Oct 1, 1950

Dear Miss Halpert

Sorry this is late. We have moved from Waynesboro to Wilmington, and in the confusion I overlooked the payment due on the Marin. Our new address is above.

Sincerely
R.A.A. Hentschel



The BUTLER INSTITUTE of AMERICAN ART
524 Wick Avenue . . . Youngstown, Ohio
TELEPHONE RIVERSIDE 3-1711

For publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 14, 1954

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thanks for your letter of October 12 and for the material contained therein concerning the "After the Hunt". There is no reason in the world why the picture should not remain on exhibition particularly during the AFA convention.

Dorothy and I intend to be there for the meetings and will certainly see you.

Sincerely yours,

be
Jos. G. Butler,
Director

JGB:bj

MUSEUM OF FINE ARTS

Boston, Massachusetts
October 21, 1954

Received for restoration ~~examination~~ ~~photocopying~~ from

NAME: The Downtown Gallery
ADDRESS: 32 East 51 St., New York, N. Y.

the objects listed below, subject to the conditions printed on the back of this receipt.

MUSEUM OF FINE ARTS

By *Nancy C. Langdon*
for David B. Little ^{Registrar}

T.L. 9131

THREE WATERCOLORS

Charleston Jail

Watermelon - E. L. Ryan
Man in Cloak

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

La Boutique Fantastique

103 E. OAK ST.
CHICAGO 11, ILL.
WHITEHALL 3-1795

Oct. 19, 1954

Edith Halpert
Downtown Galleries
32 East 51st St.
New York, N. Y.

Air Mail-Special Delivery

Dear Miss Halpert:

I tried to call you today but I was not able to reach you. I saw your transplanted show at the 1020 Art Center here in Chicago yesterday and it looks fine. I notice from the catalogue that you sold the Okamura oil, "Forbidden Games" that you purchased from Frank Oehlschlaeger.

I have another excellent Okamura at this time, and figured that you might be in the market for another, so I write.

Enclosed find a snapshot of the painting that I have, it is oil on canvas, 34" X 48". It is priced at \$475.00 but if you want it you can have it at \$400.00. Let me know if the snapshot interests you, if so I could ship it to you for your final approval. I have a reason for wanting to sell this painting out of Chicago and when I see you again I will explain it to you.

Please let me hear from you at once so that I may conduct myself accordingly in regard to the painting.

Kindest regards from my partner and myself,

Sincerely,

La Boutique Fantastique

Mike Bell
Mike Bell

not to publishing information regarding sales transactions, research are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

October 1, 1954

Mrs. Borden Stevenson
1020 Art Center
1020 Lake Shore Drive
Chicago 11, Illinois

Dear Mrs. Stevenson:

Immediately after our telephone conversation, I started my communications with the purchasers of paintings and sculpture in the exhibition. I have already received several affirmative answers (#s 6 - 8 - 9 - 12 - 15a - 20 - 22 - 22a - 26 - 30 - 36) and expect to hear from others in the near future. Meanwhile, I would suggest that you write directly to the artists or the dealers, as well as the original lenders, in order to ascertain whether the objects may be shipped to you directly. For your information I am enclosing a complete list of titles and addresses.

On Monday I shall have photostats made of the major articles which have appeared and will also send you photographs of the installation at the gallery, which might be used as a guide or for hanging during the show.

Fortunately we have retained most of the crates and the packing charges will be relatively small. Berkley will bill you directly for this, as well as for the shipping charges. The insurance valuation on the unsold items will be 75% of the selling price as I had asked for 25% commission. On the others, which I am underscoring, the full price will have to be used for insurance valuations.

If there is any other data that you require, please advise me as I do want to cooperate with this very interesting idea that you are about the spring on Chicago. It may interest you to know that several of the museums have already made tentative selections of the pictures in the exhibition, or of the artists with whom they will communicate directly in connection with their annual American exhibition.

Sincerely yours

ECM:la

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OBERLIN COLLEGE
OBERLIN, OHIO

THE DUDLEY PETER ALLEN MEMORIAL ART MUSEUM

CHARLES P. PARKHURST, DIRECTOR

CHLOE HAMILTON, ACTING CURATOR

MRS. R. M. P. KELLER, LIBRARIAN

October 6, 1954

Dear Mrs. Halpert:

Thank you very much for sending the photograph of the Shahn Cybernetics. I hope that we may count on having it for our exhibition November 23 to December 18, if the Blind Botanist is not available.

It was a pleasure to meet you at the gallery last month. I was grateful for the opportunity of seeing the Shahn paintings and drawings. The drawings would make an exciting show, and I shall keep them in mind for a future exhibition. I selected some of the more inexpensive drawings and several of his large prints to include in our purchase show later this month. Mr. Allen made a note of these and will be sending them out.

I am returning separately two Shahn photographs and one Sheeler which were sent out earlier and which we will not need.

With kind regards,

Very sincerely yours,

Chloe Hamilton

Chloe Hamilton
Curator

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st St.
New York 22, N.Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Had you changed address?

October 15, 1954

Mr. R. A. A. Hentschel
3204 Swarthmore Rd.
Wilmington, Delaware

Dear Mr. Hentschel:

Thank you for your check.

We have changed our records to correspond with your new mailing address and in the future you will receive our announcements promptly. Perhaps you will be in New York in the near future. It will be nice to see you again.

Sincerely yours,

EGH:mb

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA
Department of Art

October 15, 1954

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st. Street
New York City, New York

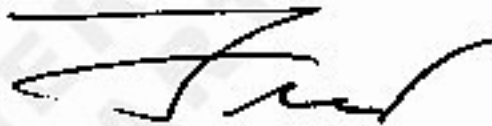
Dear Edith:

You have your own receipt of the paintings on consignment from the gallery but I enclose loan forms of our own to make the list complete: THE YELLOW WALL, INDUSTRIAL FORMS and CONFERENCE #1. Would you be so good as to sign the top copies and send them back to me? Sheeler has signed the forms for his own loans. All this is hardly necessary but at least it is discipline for me in routine.

We had one more pleasant day yesterday; went by Standahl's in the afternoon then on to the reception given by the painters and back to my house for drinks in the evening. It is too early in the morning for plans but I believe that Charles Sheeler and Bill will head for San Francisco by car tomorrow.

Another matter: When we came to install, we discovered that we were one photograph shy. This is the photograph of Sheeler by Musya. This was left out either through misunderstanding or some crisis of modesty. We are all set up here now but I do want to get it in time for the next show so that the exhibition is complete.

Ever yours,



Frederick S. Wight
Director of the Art Galleries

P. S. Nothing this week in TIME or NEWSWEEK. Perhaps I'm still a very naive fellow.

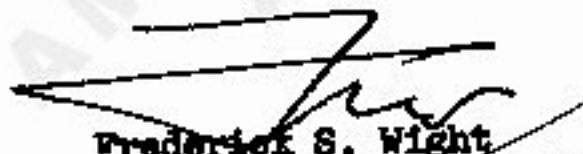
FSW:ak
Enclosures

Mrs. Edith Halpert - Page 2

October 4, 1954

Well, we are under pressure. Thanks for everything.

Ever yours,


Frederick S. Wight
Director of the Art Galleries

FSW:dd

P. S. Helm is lending his Marin; is joyous over the number of oils included.

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Mr. Frederick S. Wight

-2-

October 26, 1954

for your letter.

I am enclosing another copy which is of significance. As a matter of fact, I almost blew my top when I read Barney Rosset's letter addressed to the Ford Foundation. At no time was he given the authority for the publication of such a volume. Howard Turner of the Grove Press called on me in July and offered to publish a book on Marin. When I saw the type of books turned out by the Grove Press I wrote that since the Gallery was closed for the summer, we could discuss the matter at some later date. You may recall my mentioning the matter to you.

While I think it would be wonderful to have color plates produced at the expense of the Ford Foundation, I certainly do not approve of fifty pages of the artist's correspondence edited by Dorothy Norman. There is such a book in existence and I can see no reason for repeating it. However, before writing him the type of letter I should like, I would prefer to get your reaction. Thus far I have not done well with publishers and I am still waiting for Harry Abrams to drop in, after two or three telephone calls. Perhaps it would be better if you would write to him directly, since he had suggested the book to you.

Meanwhile, do let me know whether you want the list sent to you in toto or whether you would prefer to wait until Phillips checks through the photographs and paintings.

And so, my very best regards.

Sincerely yours,

EGH:mh
enc. 2

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MUSEUM OF FINE ARTS

Boston, Massachusetts
October 27, 1954

Received for restoration ~~conservation~~ ~~photographing~~ from

NAME: The Downtown Gallery
ADDRESS: 32 East 51st Street, New York 22, N. Y.

the objects listed below, subject to the conditions printed on the back of this receipt.

MUSEUM OF FINE ARTS
By *David B. Little* Registrar
David B. Little

T.L. 9136

ONE WATERCOLOR
(cardboard backing)

LUCY DOUGLASS

"The Royal Psalmist"

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 27, 1954

Mr. David Lucom
Princeton Press Inc.,
270 Lafayette Street
New York, N. Y.

Dear Dave:

On inquiries from Museums or Universities regarding the price on A B C, the following will be maintained.

1 to 100 copies at 25¢ each

100 to 100 copies - 15¢ each

100 to 1000 copies - 10¢ each

1000 and over - 8¢ each

On all orders will you please send the bill directly to the institution, making an extra copy for the Foundation, but do not make any reference to the Edith Gregor Halpert Foundation. You will of course keep a record of the actual shipments and deliveries, including those picked up on Thursday of last week and the first batch to us.

Many thanks

October 27, 1954

Mr. Morton D. May, President
Famous-Barr Co.
St. Louis 1, Missouri

Dear Mr. May:

Now that all the Museum directors have returned to
their respective locales after the American Federation
convention, I have a breathing spell and am going
through my follow-up file. I find a copy of a letter
addressed to you on October 9 referring to the visit
of Barker's friend and my suggestion that he stop at
the Gallery with the photographs, so that I could
make some constructive suggestion about placing Walter
W. Barker.

I hope that this person was not turned away during
all the excitement at the Gallery. You did not mention
his name in your letter. But I want to repeat, that
I should like to be of help to you.

Sincerely yours,

EGH:sh

rior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

October 26, 1954

Miss Jane Putnam
Art Department
Stephens College
Columbia, Missouri

Dear Miss Putnam:

As I wired you on October 19, it is very difficult for
us to send such information to you by telegraph.
Therefore, I am sending you several photographs under
separate cover illustrating a range of material
available. The selection of a Marin painting is so
completely personal in view of the wide variety of
treatment and subject matter, as well as period,
that it is really impossible to make any suggestions.
However, I am doing the best I can under the circumstances.
If you will let me know which period appeals to you
the most and what price bracket you have in mind, I
shall give you a wider choice of material within the
category selected.

Sincerely yours,

EGH:nh

October 15, 1954

Miss Annette Rosenshine
2726 Dwight Way
Berkeley 4, California

Dear Miss Rosenshine:

It was nice to hear from you.

Unfortunately, the situation at this Gallery remains
the same. We cannot, under any circumstances,
extend our roster beyond the ten names listed below.
After twenty-eight years I am tapering off and
cannot assume any further responsibilities.

May I suggest that you communicate with the Weyhe
Galleries.

My best regards.

Sincerely yours,

EGH:mb

P. S. A reply from the Fidelity Storage and Warehouse Company which fills me with disgust as I suppose I shall have to pay this outrageous bill. We should never have employed them. Do you see any way out of this?

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GEORGE W. W. BREWSTER ARCHITECT
101 NEWBURY STREET BOSTON 18, MASSACHUSETTS

October 21
19 54

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith:

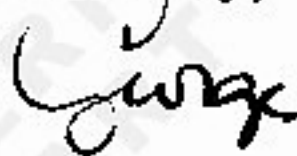
George LaPiana has sent the enclosed items to Joan. The typewritten page she copied out of the Wellesley Bulletin. LaPiana is the Morrison Professor of Church History, Emeritus, of Harvard. He lives with his sister Angelina who is a professor of Italian something at Wellesley. They are admirers of my architecture, and can introduce me to the art professor at Wellesley.

There is still time - as I understand it - for the donors to express a preference in architects if anyone can find the way through to them in Seattle. I wish there was some way we could play off Utica to win Wellesley and then vice versa.

If there is anything you can devise out of this, I certainly would be most grateful - and if not - I will not be surprised.

May I have the enclosed back when you are through with them.

Sincerely,



Mrs. Edith Gregor Halpert
32 East 51st Street
New York 22, New York

THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

OCTOBER 13, 1954

MRS. EDITH HALPERT,
32 E. 51ST STREET,
NEW YORK, NEW YORK

DEAR EDITH:

I AM CERTAINLY SORRY I FORGOT TO SIGN
MY CHECK, BUT AS YOU SAY, IT SHOWS THAT
LIFE HAS BEEN HECTIC.

THE LIPMANS WERE HERE SUNDAY AND SEEMED
TO THINK WE HAD MADE TREMENDOUS STRIDES
SINCE THEIR LAST VISIT, AND WERE MOST
ENTHUSIASTIC OVER OUR FOLK ART. HOWEVER,
I GATHER THAT SHE HAS NO CHOICE BUT TO
INCLUDE US IN THE ARTICLE WITH THE OTHER
MUSEUMS. SHE TELLS ME IT IS ALL IN THE
HANDS OF MR. CUMMINGS WHO WILL DO THE
WRITING. THE ONLY PHASE OF THIS MUSEUM
WHICH SHE WOULD LIKE TO EMPHASIZE IS
FOLK ART. CHANCES ARE YOU MAY SEE HER
BEFORE SHE STARTS AND FIND OUT MORE OF
HER PLANS.

ALL MY LOVE TO YOU.

AFFECTIONATELY YOURS,

ELECTRA

P.S. MRS. WEBB LEFT FOR CORNING GLASS
CENTER, AND ASKED ME TO SEND THIS ON
WITHOUT HER SIGNATURE SO THAT YOU WOULD
GET IT EARLIER. ARE YOU KEEPING WELL?

LILIAN CARLISLE

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AFA SHOWS IN NEW YORK THIS MONTH



Torso of a Man, by Jacob de Gheyn, one of sixty drawings and watercolors by FLEMISH AND DUTCH MASTERS, lent by the Musées Royaux des Beaux Arts of Belgium to AFA for circulation in the United States. At Wildenstein from October 6 through October 31.

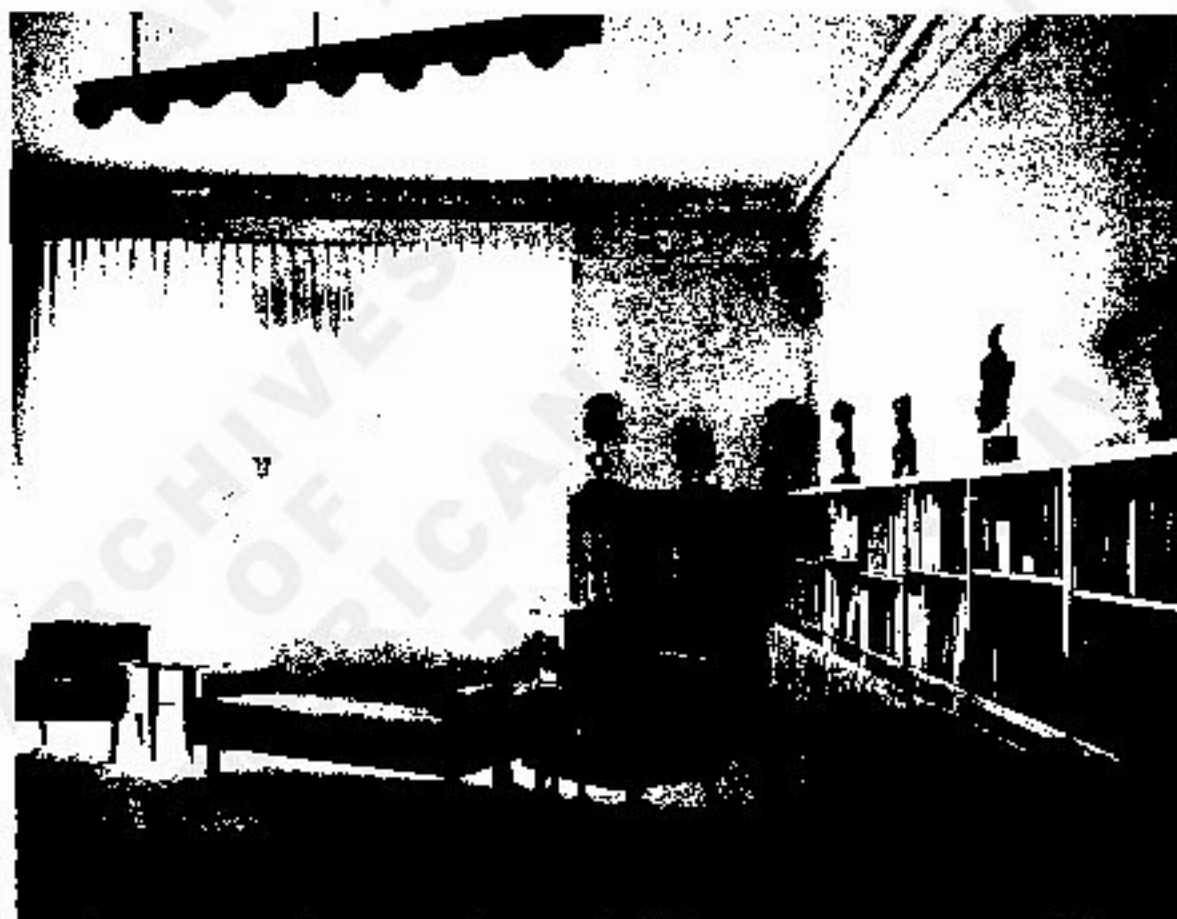


SHOPPING CENTERS OF TOMORROW, an architectural exhibition by Victor Gruen Associates which is circulated by the American Federation of Arts, at the Museum of Natural History October 11 through October 29.

retrospect? I would guess that eventually he will be best remembered as a fervent champion of modern sculpture and the graphic arts. With the exception of the late Joseph Brummer, whose main concern was the art of the past, most of Valentin's New York colleagues until lately have concentrated their efforts on paintings, which cost far less to transport and are most likely to sell. But Valentin's first show here, in 1937, was of sculpture and drawings. After that significant beginning he continued to hold frequent, carefully selected exhibitions of sculpture and the graphic arts, as well as of paintings.

Valentin was firm - and right - in his belief that the Parisian and American Schools do not between them tell anything like the whole story of valid art in our time, though he admired and exhibited men from both schools. As a German he had a natural sympathy for Central European painting and sculpture. But he never insisted or expected that art's quality would be determined by its geographic label. His taste was wide and sure, as the admirable catalogues of his shows make clear. He will be bitterly missed.

— James Thrall Soby



Private show room of the new Perls Galleries, which opened formally in their new town house at 1016 Madison Avenue on October 4 with a preview of the modern French paintings of the late novelist William March.

129- 35 82 th Rd
New Garden Ld.
Oct 2, 1954

Dear Mrs Halper,

I would very much like
to buy your Kenneth fruit
picture. However, the reason
for my hesitation are the terms.
You see, I haven't as yet
received payment for the Brook
and can't expect you to hold
the picture until I do, since
I don't know when that will be.

Would you consider a down
payment of \$300 about the middle
of Oct, and \$140 a month for
5 months after that?

October 18, 1954

Mr. Abbott Pattison
526 Aldine Ave.
Chicago 13, Illinois

Dear Mr. Pattison:

Indeed we too were pleased that so many sales were made during the Chicago Exhibition at this Gallery and we hope that many more will be made while the show is held at Mrs. Stevensons.

You will note from the catalogue which will no doubt be published by Mrs. Stevenson, your sculpture was purchased by Mr. Emil, who is a fairly prominent collector in New York. The check has been sent to the Gallery, as we borrowed your sculpture from Mr. Feingarten.

If you would like to send two or three recent examples of your work, we shall be glad to have them and will try to place them with other collectors.

Sincerely yours,

EGH:mh

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

October 14, 1954

Dr. L. J. F. Wijnenbeek
Gemeentemuseum
Stadhouderslaan 41
's-Gravenhage
Holland

Dear Dr. Wijnenbeek:

Thank you for your letter.

Indeed we are very proud that you are interested in
having a one-man exhibition of paintings and drawings
by Ben Shahn. In talking with Dr. Frankfurter today,
he spoke with a great enthusiasm about you and your
Museum, recommending highly our cooperation with you.

Since we have not sent shows abroad directly from
the Gallery in the past, I am not too familiar with
the mechanics, and among other things do not know by
whom the expense is borne in a show of this sort.
Thus, I have written to Porter McGraw to ascertain
the details, but am writing to you immediately to
advise you that I shall do all I can to be of assistance
in this matter. Of course it will be quite difficult
to ask many of the lenders to the Biennale to again
let their pictures go out for any length of time, but
we can possibly assemble a new nucleus of paintings
with some of the original group included.

You will hear from me shortly after I get word from
the Museum of Modern Art.

Sincerely yours,

EGH:ah

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THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

October 9, 1954

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I don't know whether Ben has shown you this very touching letter but I thought you might be interested in seeing it.

Sincerely,

Porter

Porter A. McGray
Director, International Program

PAM:bbp

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
4400 FORBES STREET
PITTSBURGH 13, PENNSYLVANIA
Mayflower 1-7300

GORDON BAILEY WASHBURN
DIRECTOR
LEON ANTHONY ARKUS
ASSISTANT DIRECTOR

October 8, 1954

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I was so impressed with Harry Brorby's work in the Chicago show the other day that I would like to have photographs of other canvases to consider for the 1955 International. I do not know whether you will want to advise him or not, but in any event, will you mind forwarding the letter? I do not know his home address.

Looking forward to seeing you again, I am

Sincerely yours,

Gordon

Director

GBW D
Encl.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ATLANTA ART INSTITUTE
HIGH MUSEUM OF ART
SCOTT MEMORIAL GALLERY

ATLANTA ART ASSOCIATION

1262 PEACHTREE STREET, N. E., ATLANTA, GEORGIA

REGINALD POLAND
DIRECTOR OF THE MUSEUMS

October 6, 1954

Miss Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Thank you very much for the Shahn photo. I have checked around, though, and apparently we are unable to buy at this time. I very much regret this, but, of course, we can do only so much. Accordingly, I am returning the photographs.

About the Marins — if you have photographs together with prices, I would like to see some of them. If you do not have photo, I would like to know titles, sizes, prices, etc. I hope you received my letter [(I am sure there was more than one)]

Marins,
As I said, ^{Therein,} we will have to defer a real Marin show until we have sufficient space, but we would like to have a few. After I have the above information, ^{a few} I will write and let you know.

Thank you and with all good wishes,

Sincerely,

Reginald Poland
Reginald Poland
Director of the Museums

RP/bd

o of certain of these.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 19, 1964

Mr. Fred M. Bergere
Highway Antique Shop
1606 South Dixie Highway
Coral Gables, Florida

Dear Mr. Bergere:

When Mr. Graham telephoned me on Saturday, I was quite shocked that an experienced dealer would resort to the bargaining method that you employed, using one dealers offer against another, and assume that you did not realize that it was an unethical process for increasing the price. It would have been much more appropriate had you written to me asking for the one hundred dollar difference.

However, now that I have gone to the expense of delivering to and obtaining from a restorer the information which I passed on to you, I am obliged to continue the investment and am enclosing my check for \$500.00. Please send me a bill of sale.

Sincerely yours,

EGH:ah

enc.

cc: Mr. James Graham

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

October 2, 1954

Miss Helen G. McCormack, Director
Gibbs Art Gallery
Carolina Art Association
Charleston 5, South Carolina

Dear Miss McCormack:

Indeed, we shall be glad to establish the exhibition
date of February for the O'Keeffe exhibition.

Sometime early in January we shall send you the list,
the insurance valuations and whatever data you may
require for the event.

May I suggest that you communicate with Budworth at
424 West 52 Street or with Berkeley Express at 526 W.
Broadway regarding the costs of packing and transportat-
ion. Since we do not handle that end of the work we
are not in a position to give you any figures whatsoever.
Of course, your broker will explain the insurance
situation which includes full coverage from the time
the paintings leave the Gallery until they are returned
in good condition.

Perhaps it will be possible for you to be in New York
before the first of January to make the selection
directly. If not Miss Pollitzer and I will take care
of this for you.

Sincerely yours,

EGH:mh
cc: Miss Pollitzer

October 28, 1954

not to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mr. Stanley Marcus
Neiman-Marcus
Dallas 1, Texas

Dear Stanley:

Thank you for your check.

The Shahn painting, "Credo", will be shipped to you
the first week in November.

I arranged with Ben to sign the drawings which you
had sent to me, and when you drop in I shall give
you some ideas that I have in connection with the
framing of these. I look forward to your visit.

Sincerely yours,

EGH:mh

October 18, 1954

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

increase the price of the pictures as they have. Fortunately, I did most of my buying early in the game and fortunately, too, still have some excellent contacts resulting in acquisitions of outstanding objects from time to time. There are rumors too that Williamsburg is planning additions to its collection, both in paintings and in sculpture. You certainly have nothing to worry about in relation to the latter, as nobody can ever touch that.

I do wish you could spend a little time going over our photograph books here, so that I may have a better idea of what types of paintings you are interested in now. Perhaps on your way back from Chicago you can spend a couple of hours leafing through the sheets.

And I shall let you know about the 28th.

EGH:ah

Affectionately,
There has been so much activity in the modern department of the Gallery that I have not had time to make of the new acquisitions. Also, I do not recall what photographs I have already sent you but the week after next I shall apply myself exclusively to the folk art and shall assemble a group of photographs which will place Cooperstown very much in the background. Next week a large group of Museum directors will arrive in New York for the American Federation of Arts convention and I am planning a farewell party for them on Saturday, the 28th. There is nothing that I would like better than to fly with you to Chicago for the meeting on the 28th, particularly since it would give me the first opportunity to have a real chat with you in many months. I am so weary being pushed around in the art world as I am, to say nothing of the dreadful heat we are having at the present time, that I may suddenly take a little vacation, but I cannot let you know until Monday, October 25. I am really sorely tempted.

Do let me know what happened during your trip to the West. By the way, I went to the Antique show at the Army yesterday, and for the first time walked out without a single object. The show was truly atrocious and looked to a great extent, like a fire sale at Williamsburg. The few folk art objects were miserable and priced sky-high. I suppose the Graham collection at the National Gallery, with all the old masters, has inspired dealers to collect up their wares and to

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October 5, 1964

PK note
Q noted
30 plus made according to

Mr. Richard Loeb
Casilla 240-V
Correo 15
Santiago, Chile

Dear Dick:

We have received the final payment for the John Kane, making a total of \$600.00. I do not intent to charge you any commission on the sale, but will deduct a 5% for the cable and other expenses involved during the transaction with Maynard Walker. Thus we are crediting your account \$570.00 against a standing balance of \$870.00. If you will send us a check for \$300.00 the account will be completely settled and I shall be grateful as I can then pay the final bill to Marin.

Where have you been and what have you been doing? This is the longest period between visits and I am very eager to hear from you and from Jane. How about dropping me a note or surprising me with a visit in the flesh.

My very best regards.

Sincerely yours,

EGH:ah

October 9, 1954

rior to publishing information regarding sales transactions.
servers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mr. Joseph Blumenthal
Spiral Press
350 West 31 Street
New York, New York

Dear Mr. Blumenthal:

I am enclosing the shipping labels for the books which have been specifically ordered. We have a number of tentative orders, but I think it would be best to send them duplicate sample sheets and order blanks so they will commit themselves on paper. So many months have elapsed that I don't want to take a chance otherwise. Will you therefore be good enough to send me a few more sets - and the more the better since there are quite a few new Shahn collectors.

We have the order blanks, but need the sample sheets and envelopes - about 100 if you can spare them.

Sincerely yours,

EOH:ah
ehc.

News Release FROM THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET, CHICAGO 3, ILLINOIS, U. S. A.

21:091354

FOR IMMEDIATE RELEASE

Sup

61ST AMERICAN EXHIBITION JURY MEETS OCTOBER 6---7

/1954

TO AWARD 13 PRIZES TOTALING \$7,650

A jury consisting of two famous artists, Stuart Davis and George L.K. Morris, and the noted author, critic, and Director of the Guggenheim Museum in New York, James Johnson Sweeney, will meet at the Art Institute October 6 and 7 to award 13 prizes amounting to \$7,650. This year the top award will be the Mr. and Mrs. Frank G. Logan Art Institute Medal and Prize of \$2,000, the largest amount given for this award in the past fifteen years. The prizes will be announced on October 21, when the exhibition opens---closing date December 5.

The exhibition of 155 works was selected entirely by Curators of the Department of Painting and Sculpture of the Art Institute. They invited 128 paintings and 27 sculptures from collectors, dealers, museums, and artists, 18 of whom are from Chicago.

STUART DAVIS, Philadelphia born in 1894, studied with Robert Henri when he moved to New York, and there later gained his reputation both as easel and mural painter, lecturer, illustrator, writer, and lecturer on art. His paintings are in the collections of the nation's most important museums, as well as in many private collections, and he has had numerous one-man shows in the nation's museums. Among his many prizes, the Art Institute of Chicago awarded him two, one in 1948, and the other just four years ago in an Annual American Exhibition.

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October 28, 1964

Mr. W. A. Gumberts
R & G Furniture Co.
116-124 Main St.
Evansville 8, Indiana

Dear Mr. Gumberts:

I am sorry to be so late in answering your letter,
but as you may know, there was an American Federation
convention in New York and for the past two weeks we
were deluged with Museum personnel.

I am sorry that you have been unhappy with the
Charles Sheeler painting and that I added to this
unhappiness by mentioning to your sister that no artist
likes to have the shape of a painting changed by re-
matting. The conception as a unit is completely spoil-
ed in that manner.

For your information, when the paintings are exhibited
in a large show, organized by a Museum and on view at
Museums, none of the paintings are for sale other than
those actually belonging to the artist. The collectors
do not exhibit them for that purpose and the Museums
would be reluctant to act as agents for collectors
under any circumstances. This is just to explain your
reference in the letter. However, we shall be glad to
repurchase the painting from you. According to our
records you purchased it in August of 1948 for \$600.
Although it is customary for a Gallery to charge a
commission of 25% for reselling a painting, we shall
request only a 10% handling fee and will send you a
check for \$540. on receipt of the picture. If this is
satisfactory, please send the painting to us at your
convenience.

And when you are next in town do come in to say hello.

Sincerely yours,

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CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. H. MARSHALL, PRESIDENT

FX-1201

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DL=Day Letter
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834 OCT 1 AM 9 31

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NAB003 PD=MIAMI FLO 1 840AME=

DOWNTOWN GALLERY=

32 EAST 51 ST=

SHIP PAINTING BY AIR ARRIVE TOMORROW=

HIGHWAY ANTIQUE SHOP=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Mr. John C. Marin, Jr.,
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

-2-

October 19, 1954

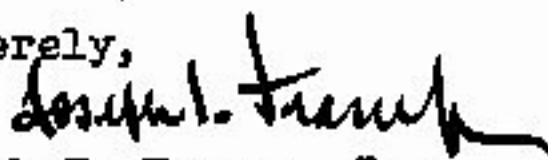
picture, but that she expressed the belief that the regulation might be got about.

I have not yet heard from Mrs. Windfohr concerning LOWER MANHATTAN, RIVER FRONT, 1934, or from Mr. McHugh concerning ST. PAUL'S, LOWER MANHATTAN, 1912.

In my earliest correspondence concerning the gathering of Marins, I wrote to Duncan Phillips, and in that original letter expressed the hope that, in addition to the two oils which he has said we may have, we might include three water colors, BACK OF BEAR MOUNTAIN, 1925, STREET CROSSING, 1928, and MAINE ISLANDS, (no date). In a letter from him dated October 13th, he tells me that, although he would prefer to have these pictures stay with him until the Marin show goes on the road, he would be willing to let me have them if I cannot otherwise get a satisfactory group through either your, or Mrs. Halpert's, help. This brings up a point on which we must be most clear. Our exhibition will run from January 15th through March 13th, 1955, and it would be most unfortunate if any of these items which we are now contracting for would conflict in any way with the Marin show. I speak of this particularly, because Mrs. Halpert had been under the impression that there would be no conflict, just as is Mr. Phillips, but when I was with you the other day in New York, I understood from Mrs. Halpert that there was a possibility of an overlap, and we must, most certainly, avoid any problem arising at the end of our exhibition.

To summarize, therefore, six pictures are assured, two pictures are unheard from, and, if there is no conflict, three additional ones may be had from Duncan Phillips. Will you kindly discuss this with Mrs. Halpert, so that we may be reassured concerning dates, and also the fact that we are on our way to showing your father's work ideally. I am genuinely sorry that this has grown to be such a long letter, and trust that it is clear.

Sincerely,


Joseph T. Fraser, Jr.,
Director.

JTFjr:ae

October 2, 1954

Dear Mrs. Little:

At last I obtained a photograph, poor as it is, of the panel which was removed from the mantle of a house in Putney, Vermont. I am still waiting for more detailed information as to the name of the house from which it was removed as it may have some bearing on the picture, which is presumably of Putney. The panel measures 18" x 8".

Simultaneously I am sending you a photograph of the watercolor which I purchased, together with the two prints of the stencils which accompanied the still-life. All of these are now in my possession, but have not been exhibited or shown to anyone. As a matter of fact the Folk Art Gallery has been used for the Modern Exhibition since my return from Connecticut. Next week when we open our 29th Annual show we shall return the room to its rightful owner.

When I get more information I shall send it to you.

Sincerely yours,

EGH:mb

Mrs. Nina Little
Cogswell's Grant
Spring Street
Essex, Massachusetts

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THE FUND FOR THE REPUBLIC, INC.
1 EAST 84TH STREET
NEW YORK 22, N. Y.

October 4, 1954

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Edith:

My check enclosed for \$100.00 --
not \$103.00. I live in Briarcliff
Manor and the picture can be sent there.
This saves me not only the tax but the
trouble of carrying it home. Hope you
don't mind.

Regards,


W. H. Perry

WHF:jrf
Enc.

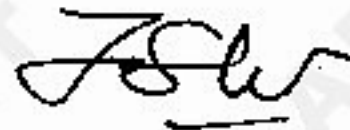
address:
Central Drive
Briarcliff Manor
N. Y.

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA
Department of Art

October 15, 1954

P. P. S. We have a bill here from the Fidelity Storage and Warehouse Company from Philadelphia for picking up FLOWER FORMS from Mrs. Earle Horter, 310 West Hortter Street, preparing it for shipment, and shipping it collect to the Art Galleries for the sum of \$51.83. This seems to me a fantastic bill for boxing that one small painting, and incidentally it had glass on it which was never taped although it arrived safely enough. Am I justified in protesting this amount? Bearing in mind that I simply instructed them to pick up, this seems to me way out of line. Please advise me about this at the earliest.



I enclose sheets to be cut up into labels to paste in on page 30 so that your catalogues will be in line.

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October 5, 1954

Mr. William D. Gregory, II
580 Grain Exchange Building
Minneapolis 15, Minnesota

Dear Mr. Gregory:

While I have access to the work of French painters and sculptors, I much prefer to concentrate, as I have during the twenty-eight years of the Galleries' existence, on the work of American artists, and specifically those whose names appear below on the letter-head.

Thus I can be of little assistance to you in connection with your desire to obtain a Derain, but shall be glad to serve you any time should your interest be diverted to American art.

Sincerely yours,

EGH:sh

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October 9, 1954

Mr. Alexander Malitsky
Malitsky Art Books
39-44 222nd Street
Bayside 61, Long Island

Dear Mr. Malitsky:

I am enclosing a receipted bill for the three books which you picked up two weeks ago and paid for. You will note that we allowed you a discount of 33 1/3% which we shall continue to give you on any of the Marin Portfolios.

Will you please let us know whether you want a consignment of both editions, and if so, how many?

Sincerely yours

BCH:la

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October 9, 1954

Mrs. M. J. Heins
Morewood Heights
Pittsburgh 13, Pennsylvania

Dear Mrs. Heins:

So that you may have a record of the prices, I am sending you an on approval slip for the two paintings by Harnett which you took with you for consideration.

I would like to take this occasion to tell you how much I enjoyed meeting you. It was indeed a pleasure. I hope that you will drop in when you are next in town.

Sincerely yours

EMH:la

rior to publishing information regarding sales transactions; researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Department of Art

October 4, 1954

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I have your letter relative to Sheeler's coming. However wrong I may be, we have the right solution; and I am very glad that Bill Lane is humbly coming by commercial air along with Sheeler. He is doing a terribly nice and decent thing for Charles, and we shall do what we can for both of them at this end. I am, of course, writing them again and shall meet them now that I know the plans.

Invitations have flooded out. Enough advance catalogues are here to put us in operation, and they too are going out to the lenders early next week. The Budworth consignment is here safely, and the show is therefore in hand.

Of the three paintings still to arrive, two are local: that from Santa Barbara and from the Bings. It is only the painting from Yale which has yet to come through from the East. We are therefore much at ease.

The Marin books have also come, together with the bill. My unjustified instinct was to borrow from you, but I shall hang this on the Library's neck. They ought to have the books. I am touched to see Helm's book at the full list price. I think it is nice for him to command the full price once more.

By the way, I did not tell you that I had a long conversation with Lloyd Goodrich over the phone before I left. He was still in Rhode Island, as you know. I have a feeling that the interest in the Marin exhibition is very much alive in Lloyd's thoughts--and it should be kept alive. I do not think the Whitney has much reason to be flattered in this business and can only say that Lloyd is the most selfless and generous soul imaginable.

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October 1, 1954

Miss Mabel Larson, Secretary
George H. Stuart, Inc.
Main Street
Newtown, Connecticut

Dear Miss Larson:

Thank you for your letter.

In spite of all my efforts, I was unable to locate anyone who would come with the necessary equipment to replace the head on the lawn deer and to make all the other repairs, including the broken antler, etc. Since it was impossible for me to transport this very weighty object to any repair shop in Bridgeport, I just let the matter ride, since I had to return to work early in September.

I would like to have any suggestions from you in connection with this matter.

Sincerely yours,

EGH:ah

not to publishing information regarding sales transactions. searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

October 22, 1954

DOWNTOWN GALLERY
32 East 51st Street
New York 22, N.Y.

Gentlemen:

Enclosed is final payment in the amount of
\$13.75 on Drawing, Reuben Tam, No. 108G, Pebble Beach # 7,
originally purchased on December 27, 1952.

Many thanks for your patience in this matter. I
couldn't be more pleased with the drawing and shall always
prize it.

With my warmest personal regards,

Sincerely,

Charles Snyder

Charles Snyder
661 Washington Street
New York, N. Y.

(formerly of 641 Hudson St., NY)

↑
*chg
address*

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October 26, 1954

AIRMAIL

Mr. Robert Windfohr
Nash, Windfohr and Brown
1107 Continental Life Building
Fort Worth, Texas

Dear Mr. Windfohr:

I am writing you as I do not know whether Mr. Defenbacher is still with you at Fort Worth. Since this letter deals with the Charles Sheeler Retrospective Exhibition to which you are lending your handsome AMOSKEAG MILLS, I believed you would be interested. This Exhibition is to be at the Fort Worth Art Center from February 24 - March 24.

We had Charles Sheeler out here for the opening. His presence here, where he charmed everyone, added greatly to the prestige of the occasion -- far more than I had foreseen. The Exhibition has been popular, and the press -- including the Newsweek coverage -- has been excellent. I am in hopes, and I do not mean it intrusively, that something may be done to equal or surpass his success here. This is based on quite a personal feeling toward Sheeler, but I also know that he deserves it, and I am much impressed with your recent news and the handsome publications which you have sent me.

We are providing 100 catalogues free, along with the Exhibition. These catalogues sell at cost, or a trifle below cost, for \$1.00. I should like to suggest that the Art Association could perhaps make use of 250 more. I hope you will find our catalogue in line with your publication program -- the title page makes this, in a sense, one of your publications, too.

Doubtless, you will refer this to your Acting Director, who will, I trust, forgive me for writing to the head of the list. I approach you as one of the lenders to the Charles Sheeler Retrospective.

With best wishes,

Sincerely,

Frederick S. Wight
Director of the Art Galleries

FSW:ys

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

14 October 1954

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York City

Dear Mrs. Halpert:

It was good talking to you and Mr. Marin.

On my return here, I got all the files out and started to see what my books show:

They talk of two assignments to you of the books formerly stored with Messrs. Russell-Rutter:

a. consignment of Nov. 26th, 1953 of

10 Ordinary copies of the book John Marin
5 Special copies of the same

Of these you sold the 10 Ordinary copies, so only the 5 special ones remain.

b. consignment of 9 January 1954 of

372 Ordinary copies
73 Special copies

Of these 10 are sold by you and paid for and 10 are reserved for the Estate and the heirs personally as keep sake. There therefore remain with you 362 of these copies of which you have 352 for sale, and the other ten I will pick up in time for distribution to the heirs. There also remain the 73 Special copies.

Therefore in all you should have

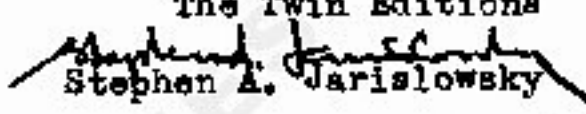
362 Ordinary copies and
78 Special copies

of which 10 ordinary ones are not for sale.

Our attorney wishes to know how the insurance protection policy reads, and wonders whether the books belonging to us are so insured as our property with proceeds in case of loss to go to us direct.

I hope that the above check of the books is of help to you and aids you in reconciling your own books.

very sincerely,
The Twin Editions


Stephen A. Jarislowsky

168 Beverley Ave
Mount Royal, P.Q.

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert

-2-

October 8, 1954

In the next few days, a few of his things are being taken to New York by an artist friend to be shown to the gallery which represents this other artist. While it is a prominent gallery, I would much prefer Barker represented at your gallery, as I think you can do a better job with his work. Of course, I don't know whether the other gallery will be interested, but I am sure Barker will follow my suggestion not to make any commitments until I find out whether or not you are interested.

This is the first time I have been sufficiently interested in a painter's work to go all out to try to help him get properly connected in New York. I know that you already represent many painters, but if you have room for him in your gallery and can get behind his work, I think you will be well rewarded by your efforts. I have written one other gallery about his work, but would rather have his work with you, as I think that his work fits in better in your gallery.

If you are sufficiently interested to take a look at his work, I would like to pay your expenses out to St. Louis, as I own most of his better works, including about 50 oils, 30 pastels, 30 water colors, and 15 drawings. At the present time, I have 29 of his paintings hanging in my studio where I usually hang part of my German collection. This would be a splendid opportunity for anyone to see the quality and scope of his work for the past few years. If you are interested in coming to St. Louis, please call me at your earliest convenience, as I am leaving town on October 14 and will not be back until the 24th. I am working on a tight schedule before I leave, but it is possible I could see you early next week.

Hoping to hear from you in the near future, I am

Sincerely,

M D May

Morton D. May
PRESIDENT

MDM:hvs

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October 14, 1954

Mr. Morton Grossman
224 Riverside Drive
New York 25, New York

Dear Mr. Grossman:

Thank you for your very kind letter.

I agree with you that we have inadequate facilities
for all the artists in New York as well as other
parts of the country. However, there are over one
hundred galleries in this city and the relative
opportunities are somewhat better than in other parts
of the country. Perhaps some day there will be a
large municipal gallery in each major city to take
care of the many talented artists who are ignored
at the present time.

Sincerely yours,

EGH:mh

That would be the only way I could possibly get the Shaker and Sheneth and finish payment on them at about the same time.

I am as anxious to buy the Sheneth as I was the Shaker.

Please let me know either way you decide.

Sincerely yours
Nathan Rand.

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

3500
116666

233333



The Spiral Press · 350 West Thirty-first Street · New York 1 · Bryant 9-5875

October
eighth
1954

Dear Mrs. Halpert -

Could we please have your shipping labels for
The Alphabet of Creation on Wednesday. Other-
wise the \$15.00 edition may be in the bookstores
before the \$50.00 books. If we can have your
labels on Wednesday we will ship on Friday.

Cordially yours,

J.B.

Joseph Blumenthal
THE SPIRAL PRESS

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

If we could have
them on Monday, so much
the better,

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[Oct. 5, '54]

MEMO FROM...
McCALL'S FASHION DEPT.

230 Pack

Thank you so much for letting
us borrow your paintings for our
fashion backgrounds. We hope you
like the pictures on pages 44-45.

Estelle Anne Bent
Nancy Wisler

ART NEWSLETTER

Publisher American Federation
of Arts
1083 Fifth Avenue
New York 28, N. Y.
President Thomas Brown Sudd
Director Burton Cumming
Editor Lyn Atha Chase

Published once monthly, October to May
Subscription rates \$2.00 per year for
8 issues (free to AFA members).

BOOKS

FIFTY CENTURIES OF ART, by Francis Henry Taylor, Published for the Metropolitan Museum of Art by Harper & Brothers, New York. 183 pages. \$5.00. The first general survey of art, from the early Egyptian to modern times, to be published in full color.

Three hundred and forty two color reproductions chosen by Mr. Taylor from the Metropolitan and other museum collections are correlated with a highly readable text which discusses important influences in each era. Excellent color reproduction.



Paupernickle, by Karl Knaths, from the collection of Mr. and Mrs. James S. Schramm, Burlington, Iowa.

The entire Schramm collection of contemporary American paintings and sculpture for the first time outside Iowa will be on exhibition at the University of Nebraska from October 17 through November 14. Recently seen in Iowa City, it will be shown later this season at Coe College. Mr. Schramm is a trustee of AFA.

REGINALD MARSH

Reginald Marsh died on July 3rd, 1954, at the age of 56. Among the most recent of his many honors, he was made, in May of this year, the first recipient of the Gold Medal for Graphic Arts, awarded by the National Institute of Arts and Letters in the name of the American Academy. This award was significant. In the citation the word "graphic" was construed in its widest sense, relevant to visual art, thus suggesting the variety and scope of this artist's work.

Reginald Marsh was a painter, in oil, tempera and water color; he was a mural painter in true fresco; he was an etcher and engraver, and a draughtsman of remarkable strength, elegance and flexibility. His drawings have appeared as cartoons in many papers and periodicals, and his illustrations in more than a dozen books. His etchings and engravings are encountered in collections throughout the country. His large drawings, on the scale of paintings, hang in museums, galleries and homes, as do his paintings.

The persons presented in his pictures are little people in unheroic situations. A shop girl strolls before high-stopped rooming houses; casual groups sun in street or park; a drunken man lounges; young people dive from a North River Pier. Grotesque figures crowd his Coney Island beach scenes. They are nobodies-anybodies. But they are modeled in the grand manner! The forms in which they are presented are bursting with energy suggesting the heroic. The effect is one of ambiguity, but an ambiguity that counts for Art.

The tremendous response to Mr. Marsh's work implies, I think, that in this apparent contradiction he said something about America -- something not obvious, but felt. We are not an "artistic" people, not searching for Beauty, not believing very much in individual importance, but believing in our energy, feeling its presence. This he expressed, with extraordinary intensity.

—Isabel Bishop

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October 25, 1954

Mr. Dwight Kirsch, Director
Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Dear Dwight:

Many thanks for the orders that you are sending through.
Pretty soon you can hang out a shingle, "Branch of the
Downtown Gallery".

We missed you indeed at the various events connected
with the Federation of Arts, and particularly at the
banquet Friday night. It was quite a gala event, and
rather respectable as the pool in the center of the
large dining room was a psychological hazard toward
any heavy drinking. In my apartment, however, there
was no such hazard and we had a very gay time last
evening. But I am sure that you will have a good time
even in Dubuque.

I want to tell you how thoroughly delighted I was with
your awards. Not only did the articles during the year
deserve the acclaim but the overall pattern of McBride's
contribution should have had recognition long before
this, and I am very glad that he was there to enjoy it.
The entire audience rose when he accepted the award.

Indeed, I agree with you that it is a tough job to
select "prize winners" and the whole idea of creating
the awards in the first place was to encourage and to
stimulate a higher quality of criticism, particularly
in the relatively new field of American Art where
reference material is not as plentiful as that in
connection with all phases of European art. Please
accept my personal thanks for helping so generously
with the project. After all, improving the character
of our criticism is more sustaining than judging a
beauty contest, if not as agreeable. The latter merely
helps sell bathing suits and cosmetics.

And so, my best regards.

Sincerely yours,

EGH:ah

Mrs. Edith Gregor Halpert

So that is all I can see to it from where I sit here, judging by your enclosure and comments. It is conceivable that they could be persuaded to expand our text for the book and even in this case that they could put up the black and whites for the catalogue which they would have to make anyhow. We would make the plates out here of course but they could chip in and have these plates turned over to them. Let me know what you think of all this and do let's get in motion.

Ever yours,



Frederick S. Wight
Director of the Art Galleries

FSW:ak
Enclosures

P. S. All this depends on the quality of
Grove; in their success in these colors
for deal, royalties, etc.
F.

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ESTATE OF LOUISE C. MURDOCK
MURDOCK BUILDING
111-113 EAST DOUGLAS AVE.
TELEPHONE 2-1886
WICHITA, KANSAS

Oct. 12, 54
316 E 66 St
N 421 N 4

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith:

I have been to Brooklyn today to see the regenerated "Banquet with Stove". The amount of cost Louis removed from the painting is fantastic. As he said "No wonder you were disturbed". (None of my business but the Insurance Company should have allowed twice \$8⁰⁰ for Louis' work). I am having Kahn pick up the frame tomorrow to transport it to 77 State St. so that Louis can fit the canvas to the frame I am having Kahn pack the picture out once for shipment. Must be done before the possible strike Friday. The painting is now as it should be. Please send me a bill as soon as possible. It would help my bookkeeping if you would subtract whatever you care to allow on the frame from the \$3000⁰⁰. However handle it as you prefer. I trust all is well with you. I am terribly busy and have been for 3 weeks.

As ever Edith

PERFECTLY GLORIOUS.

WITH MUCH LOVE I AM

YOUR AFFECTIONATE AND GRATEFUL,

Electro

OCTOBER 10, 1955

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GEORGE W. W. BREWSTER ARCHITECT
101 NEWBURY STREET BOSTON 18, MASSACHUSETTS

October 13
19 54

Dear Edith:

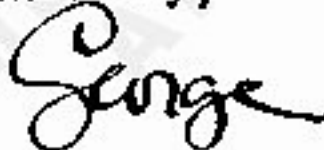
I was delighted to hear from the National Council for U. S. Art of your interest in becoming a Founding Member. Several of us organized the Council last year for the exclusive purpose of securing the best obtainable American paintings and sculpture for the spaces allocated to the United States in the United Nations Building.

Response to this undertaking has come with the most heart-warming enthusiasm. So encouraging, in fact, that we are now striving to have the necessary funds in hand before the year ends. Our Technical Committee will then commission painters and sculptors to create the new works. Thus far, Founding Members have contributed an average of \$300.00 each to our Purchase Fund - but this is by no means a ceiling figure. Some have seen fit to make even more generous contributions. Gifts to the Council are deductible for Federal income taxation.

I have asked for the pleasure of sponsoring your nomination as a Founding Member. If this is agreeable, would you please let me know and send your check either to me or to the Council's headquarters, 270 Park Avenue, New York 17, New York. Founding Members will be appropriately cited when the American collection is installed in the United Nations' Headquarters.

With appreciation for your thoughtful interest and help,

Sincerely,



Mrs. Edith Gregor Halpert
32 East 51st Street
New York 22, New York

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DES MOINES ART CENTER

Memo : To The Downtown Gallery -

Dec. 20 1954

Please Bill

Dr. Maurice H. Noun
3511 St Johns Road.

Des Moines Iowa -

for: matted watercolor by William Zorach
titled "Weir" - NEBR
price (quoted by Mr Zorach) \$400.⁰⁰
(reported by J. M. Krich)

Mrs. J. Watson Webb

-2-

October 2, 1954

details with her as she is very amenable to suggestions.

I can just see how involved you are now with the moving of the FI. It must be a fabulous undertaking and I hope that you do not try to move the bow yourself. Please try to relax.

I am enclosing a poor photograph of the panel mentioned in my previous letter. It is quite small as you can see from the measurements listed on the reverse side of the print and was actually removed from the facing of the fire-place rather than actually being an over-mantle. Within a short time I shall get the name of the actual house from which it was taken in Putney, Vermont. The subject is presumably the town itself. I sent a copy of this photograph to Nina Little who is better equipped to make specific comments of the locale and the possible authorship as she has devoted so much study to this subject. When I learn anything further I shall let you know.

Indeed, I shall save the rare, small pictures and from time to time, if I get the time - I can send you some photographs. Incidentally, I tell you about the terrific discovery of the summer - a panorama by Erastus Field illustrating imaginary trips around the world. I have tucked it away in my apartment but have shown it to several artists and directors of modern Museums.

While I am very happy with the success of our current exhibition of paintings by artists of Chicago, I shall be very glad when the exhibits are returned to the owners as this place has taken on the appearance of a fire sale with the tremendous attendance we have had, allowing me no time whatsoever for my routine work. As a matter of fact I am dictating this letter, with a great many others, on my little machine in the apartment and it is now close to midnight.

And so good-night. Affectionately,
EGH:ah

Neiman-Marcus

DALLAS 1, TEXAS

October 11, 1954

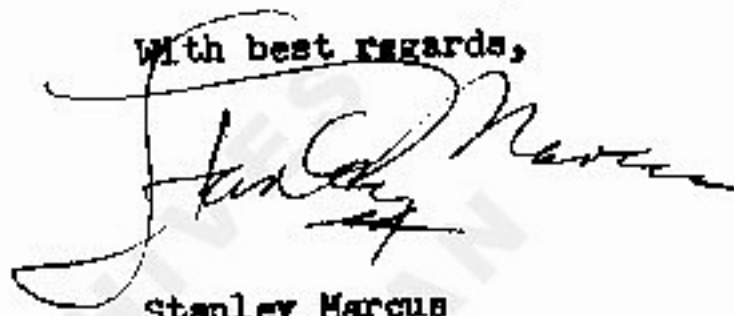
MISS EDITH HALPERT
THE DOWNTOWN GALLERY
32 EAST 51st STREET
NEW YORK 22, NEW YORK

DEAR EDITH:

I have sent to you by registered parcel post some original drawings that Shahn did for a package design that never materialized. Would you please have him sign those which are not signed.

Do you have any suggestions as to how they can be framed in some sort of series of frames? If you like, I will discuss this further with you when I'm in New York.

With best regards,



Stanley Marcus



ek

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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architecture of architecture (1917) at the end of the 19th century.

October 8, 1954

arrived and I am sure you are very pleased with the result. I am sure I am publishing something about the artist. I am sure to be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. J. Watson Webb
Shelburne, Vermont

Dear Electra: I am sure you are very pleased with the result. I am sure I am publishing something about the artist. I am sure to be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Strangely enough the day I received your letter I also found a note regarding the use of the mill weight from a very interesting source. A tracing of a drawing that I received is being sent to you. However, there may have been two methods, as I have a vague recollection of an entirely different description. One of these days I shall get the full data in both instances. I do know that the weight was not limited to a rooster since we also have a beautiful horse designed for the same purpose, resembling to some degree the very small ones used in the earlier days as road markers. There certainly is need for considerably more research in the field of early American sculpture. Meanwhile I think it is best not to publish anything in detail unless the information is reliably correct. Don't you agree with me?

I am very pleased that you put in modern lighting in the galleries. After all, when objects are taken out of their context and are shown in a museum it no longer seems essential to carry out all the antique ideas unless they are equally effective. The moment one uses electricity the antique idea vanishes after a while.

I am disappointed that the policy has changed for "Art in America" and I look forward to a complete issue on Shelburne. I have seen Jean Lipman fleetingly during the summer and did not have an opportunity to go into detail about her new program which she mentioned during her visit to my house, when she arrived to discuss the Charles Sheeler issue with Frederick Wight of the University of California where the exhibition is to be held. At the time she mentioned that she was doing a collectors issue incorporating a group of so-called Village Museums. I am sure that she will be guided by you, but if you wish I shall be delighted to discuss the

1801 0000

MRS. J. WATSON WEBB
SHELburnE, VERMONT

DEAR EDITH:

IT IS CERTAINLY GOOD TO HEAR FROM YOU. I BEGAN TO THINK I HAD LOST YOU AS A PERSON AND AS A FRIEND.

IT IS VERY SWEET OF YOU TO GIVE ME A PRESENT OF THE PLASTER BUST WHICH OF COURSE I HAVE NOT SEEN, BUT I WOULD THINK IT WOULD BE VERY INTERESTING TO ADD TO OUR COUNTRY STORE APOTHECARY DEPARTMENT, ESPECIALLY AS IT WAS MADE IN NEW ENGLAND.

REGARDING THE STENCILS - I AM CURTAILING HERE IN SO MANY WAYS THAT I TOLD TOMKINS NOT TO SAVE THEM FOR ME. I FEEL WITH THE DUTTON HOUSE AND WITH THE STENCIL HOUSE, WE HAVE FINE EXAMPLES OF THAT ART AND I AM SO HAPPY YOU ARE GOING TO KEEP THEM.

NOW, I HAVE DECIDED NOT TO GO ON COLLECTING FOLK ART PAINTINGS. THIS, I KNOW, WILL UPSET YOU. I HAVE NOT THE ROOM TO PROPERLY EXHIBIT THEM AND AS YOU KNOW, THEY HAVE NEVER GREATLY APPEALED TO ME. FOLK ART PAINTINGS ARE SO LARGELY IN DEMAND THAT I WANTED TO ASK IF YOU WISH TO TAKE THESE ALL BACK, INCLUDING THE VELVETS. WHAT I DO NEED ARE ONE OR TWO VERY FINE EARLY PAINTINGS FOR MY HOUSES WHICH I WILL GRADUALLY BUY THROUGH YOU IN PLACE OF THESE IF THIS SUITS YOU. I WANT TO BE FAIR AND IF YOU DON'T WISH TO TAKE THEM BACK, THEN I WILL SELL THEM ELSEWHERE. MR. BYARD BUYS MOST OF MY FURNITURE FOR HERE AND HE CHANGES THINGS ALL THE TIME AS WE GO ALONG, AND SAYS THAT THERE IS SUCH A BIG MARKET THAT HE NEVER HAS ANY TROUBLE SELLING THEM AND I SUPPOSE THE SAME APPLIES TO FOLK ART AND THAT YOU CAN GET BIGGER PRICES NOW FOR THESE THAN I PAID YOU ORIGINALLY. YOU HAVE ALWAYS BEEN TERRIBLY FAIR WITH ME AND I APPRECIATE IT, BUT I DON'T FEEL THAT ANY PAINTING COLLECTION - EVEN IF MR. AND MRS. GARBISCH OFFERED ME THEIRS - COULD COMPARE WITH OUR SCULPTURE FOLK ART WHICH WE HAVE COLLECTED TOGETHER. DO WRITE ME HOW YOU FEEL ABOUT THIS.

OUR ATTENDANCE HERE HAS BEEN WONDERFUL ALL FALL AND THE WEATHER

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October 18, 1964

Mr. Albert L. Arenberg
1214 Greenbay Rd.
Highland Park, Illinois

Dear Mr. Arenberg:

When I received an invitation to the opening at the
Art Institute of Chicago, I realized that on the 20th
of this month the exhibition will be open to the public
for private viewing. Thus, you will have occasion to
see the Ben Shahn painting you want for your collection.
So that my Shahn wires do not cross again in Chicago,
will you be good enough to telegraph your final decision.

It was a great pleasure to meet you and I enjoyed
having dinner with you. Perhaps when you and Mrs.
Arenberg are in New York you will give me an
opportunity to entertain you both at my home. It
will be nice to see you again.

Sincerely yours,

EGH:mh

October 2, 1954

Mr. J. Watson Webb, Jr.
11740 Crescenda Street
Los Angeles 49, California

Dear Mr. Webb:

Thank you so much for sending me the information you obtained in connection with the mill weight.

Knowing nothing about such matters myself I am delighted to have this bit of education. Meanwhile, someone in the Folk Art field is also doing some research as he insists that it was used in some other manner as well. When I get the data from him I shall forward it to you. It is possible of course that there were several uses for this kind of weight, and I shall continue to wait for the easiest way of obtaining the information.

Sincerely yours,

EGH:ah

October 12, 1954

Mr. Joseph G. Butler, Director
The Butler Institute of American Art
524 Wick Avenue
Youngstown, Ohio

Dear Joe:

Finally I gathered all the material for "After the Hunt" and am enclosing the data you requested, as well as the bill and the credit. Incidentally, if you write to the Herald-Tribune I am sure that they will let you have several copies of the magazine section containing the color reproduction. You have the date and other data.

A copy of my letter to Emily Genauer is self explanatory. I furnished the information to her yesterday in response to a call which she made as a result of a letter received from Mr. Frankenstein, asking how she hit on number three of four. He states that there are only three versions. Will all his brilliant detective work, he certainly slipped up on this one as he had a copy of the photograph in his files from the very first. I am referring to number one.

The painting is still on exhibition and if you don't mind very much, I would like to keep it through next week, when the museum directors are coming for the Federation meetings. Subsequently it is to be restored in the spot that was damaged and then the picture will be shipped to you immediately after.

I really congratulate you on what to me is unquestionably one of the three great pictures produced by Harnett -- if not the greatest.

I hope you too will be here for the meetings as I should like to see you and Dorothy. My very best regards.

Sincerely yours

EOE:ah

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UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Department of Art

October 28, 1954

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st. Street
New York City, New York

Dear Edith:

I am sending you a hodgepodge of letters, as yours of the 25th. arrived just as I was mailing a few things to you and I am about to add this. As to the Fidelity Storage, you see that I have put in their letter: perhaps they have me, but if so, they never should be used for this sort of thing again. Enlighten me further here. Is there anything I can do? As to Duncan Philips and the final list for the Marin Exhibition, I suggest typing up a list, such as we have, and sending it to me. Philips will want some changes of course. These can be incorporated and I shall re-type the list here, returning the new copy to you, and let me have the information as to color plates. I also feel that I should have the photographs to work from. We are not of course, reproducing more than a small percentage and I should be grateful, at this date, if you would give me a check list or check your choice for the black and whites. I do not promise to stay with this but you are steeped in the material and it would be a great help to me.

Now as to this Grove Press matter; I don't happen to know the Press or Barney Rosett or Roset - you spell it both ways. My thought here is that I shall undoubtedly have to get out the catalogue myself and that is the first crushing priority. Since this will not be a large edition, it does not necessarily bear on a subsequent book on Marin. I can no more preempt books on Marin than could Helm, nor do I want to.

On the other hand, in so far as you are in a controlling position in regard to the Marin material, if you wish to throw this book or some other book on Marin my way, I dare say you could. In this case it would amount to a bargain with the Grove Press; granted that it is too late for them to publish a book which would serve for the catalogue ^{there} is no reason why our catalogue could not be expanded into such a book, since I would be publisher, copy writing, if need be, and controlling my own material. The advertisement for Marin in the exhibition would more than offset catalogue competition. It is conceivable that the Grove Press might be brought into a catalogue distribution pattern just as Mac Willan distributes for the Whitney. I don't know their books but that is my fault. In any case, if there is any reason to be wary we can strengthen our control.

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October 9, 1954

Mr. Edgar P. Merrett
Academic Books Store
73 Payson Avenue
New York, N. Y.

Dear Mr. Merrett:

We have recently contracted with the Twin Editions
Publication via Mr. Jarislowsky, for the distri-
bution of the John Marin Portfolios, both in the
special and ordinary edition.

This is to advise you that we shall be glad to
cooperate with you by consigning copies of these
portfolios at the list price of \$75 and \$32.50,
allowing a discount of 33 1/3%.

As the number available has been considerably
reduced, may I suggest that you communicate with
us at the earliest opportunity.

Sincerely yours

EON1a

October 5, 1954

Mr. Stanley Marcus
Neiman-Marcus
Dallas 1, Texas

Dear Stanley:

I am delighted that you have acquired one of the outstanding examples of Ben Shahn's work, and congratulate you on your courage in making the decision without seeing the original painting. I am sure that you and Billy will be delighted when you see it in the flesh.

You will note that a notation has been made on the bill giving you permission specifically for the printing of a personal Christmas card. As I explained to you, if a painting is reproduced for business purposes, in any form whatsoever, there is a charge for the privilege.

The special edition of the Shahn book will be issued within two weeks. It has been held up because Ben Shahn, at the last moment, decided to substitute an original drawing for the print which was originally promised. The price of the special edition is \$50.00 and I am enclosing an order blank if you are interested in obtaining a copy. As you know, there will be 50 in all and we have almost 40 subscriptions on hand.

When are you coming to New York? I do wish you would find a few moments to spare with me to discuss an idea which I think will interest you. It has nothing to do with Modern Art, but is a hard-boiled business proposition. It will be so nice to see you.

Sincerely yours,

EGH:mb
enc. 2

October 15, 1954

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Mr. Daniel C. Rich, Director
The Art Institute of Chicago
Chicago, Illinois

Dear Dan:

American art is becoming so much more popular that I don't have time for simple amenities.

This is in the form of an apology for not having sent my thanks to you for lending the paintings and sculpture for our exhibition of Artists of Chicago. They helped the show tremendously and the fact that the Museum cooperated so generously contributed greatly to the public acceptance. No doubt you heard how successful this show was and how many of the other Museum directors have selected some of your prize-winners for future exhibitions.

Mrs. Stevenson phoned to advise me that you extended the loans for the Chicago showing as well. Many thanks.

Sincerely yours,

EGH:mh

Northwestern NATIONAL BANK OF MINNEAPOLIS

MINNEAPOLIS 2, MINN.

620 MARQUETTE AVE. MAIN 0123



October 5th, 1954

The Downtown Gallery,
32 E. 51st Street,
New York, N. Y.

Gentlemen:

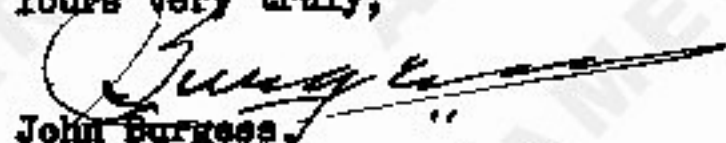
In "Time" magazine of approximately two weeks ago I saw an article with an illustration about old weather-vanes.

I have such a weathervane which I got off of an old stable built circa time of the War between the States. It is now covered with gold leaf but has the original arms for the points of the compass on it, is made of copper and represents a Hamiltonian product.

Is there a market for such an heirloom?

I enclose a stamped and addressed envelope.

Yours very truly,


John Burgess,
1911 Fremont Avenue South,
Minneapolis, Minnesota

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ANN ROSS GALLERY

315 MAMARONECK AVENUE, WHITE PLAINS, N. Y.

WHITE PLAINS 9-3755

October 29, 1954

Mr. Stuart Davis
43 Seventh Avenue
New York, N. Y.

Dear Mr. Davis:

This is a new gallery - Westchester County's first contemporary art gallery.

I would be very proud and very happy if it were possible to hang a few Stuart Davis paintings.

We will soon have, for exhibition and sale, Garrit Hondius, Joseph Kaplan, Jay Robinson and other such fine artists. The company you would be keeping would, therefore, be good.

We operate under the usual gallery procedure...all paintings sold are subject to a 22-1/2% commission.

Most established artists, I know, have New York gallery commitments. However most New York galleries are amenable to having their artists shown in other galleries outside the city. We would naturally maintain your price structure.

May I hope to hear from you?

Cordially,

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Leo S. Guthman

October 8, 1954

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

The way I really would like to open this letter is, "Are you out of your mind?" or to be a little less dignified, "Are you crazy?" You do not think for a moment that there would have been a Chicago Show if you had not given it the spark and assembled it. The only thing that is happening is that Mrs. Stevenson is going to ride in on your shirttails. However, I honestly believe that she thinks she is doing something for Chicago artists. I think I told you before that she has a reputation for being somewhat unique. She called me the other evening and, of course, I said, "Yes." I think she has had the same answer from most of the others.

Last night I was at a meeting of the Society for Contemporary American Art, where they had a panel of James Johnson, Sweeney, Stuart Davis, and L. K. Morris answering questions from the floor. It was the largest crowd that they had ever had, well over 100 for dinner. Incidentally, Johnson in his summarization spoke of the fine Chicago Show that you had assembled and that you were showing at your Gallery; and I got quite a kick out of watching Sweeney's face.

Thanks for the nice compliment. I did enjoy Sally Fairweather. I did not realize at the time that I had once used her husband's firm in some legal matters. Incidentally, I feel real good.

It was good to hear from you.

With the warmest of regards.

Fondly,



2629 South Dearborn Street
Chicago 16, Illinois

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 25, 1954

Mr. Frederick C. Wright

October 25, 1954

Mr. Frederick C. Wright, Director
Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

Bill Land dropped in several days ago and gave me a highly enthusiastic report of the installation and all the activities connected with the Sheeler show. I was very delighted. Incidentally, it must have been good since Sheeler has not returned from the west coast as yet.

I was equally shocked when I read your report of the Fidelity Storage charges, and feel that you will be completely justified in raising a rumpus about it as it is so completely out of line that there must be a clerical mistake in typing.

Since the pick-up was in Philadelphia proper and the painting was so small, the entire job should not have exceeded \$15.00. If you wish, I shall get in touch with Budworth to give me an estimate as of New York.

I can well understand your impatience in connection with the delay related to the Marin exhibition. Therefore I am enclosing a copy of a telegram received from Duncan Phillips. You know how insistent he was about making a final survey of the selection. He has changed his appointment three times to date and therefore I did not make up the list waiting his final decision. As you recall there were a good many more paintings chosen than required for the show and he was to have a hand in reducing the list by making eliminations, etc. If you wish, I shall send you the entire list immediately and you may send in your requests on those that you are absolutely definite about. Incidentally, it will be necessary to write to Georgia O'Keeffe at Abiquiu, New Mexico, asking that she release the paintings owned by the Metropolitan and Philadelphia Museums and by the Art Institute of Chicago. I am referring to those formerly in the Stieglitz collection. I wrote her at great length several months ago, but in her customary manner she has not replied, but I think will be prepared

October 27, 1954

Registrar
Metropolitan Museum of Art
Fifth Avenue at 82 Street
New York, N. Y.

Dear Sir:

At the request of Mr. Edward J. Gallagher, Jr., --
and with the approval of Mr. Robert Hale, we delivered
to you on October 22, 1954 a painting by Yasuo Kuniyoshi
entitled "Accordion and Horse" dated 1938.

Again at the request of Mr. Gallagher, this painting is
to be considered "ON LOAN, TO The Metropolitan Museum of
Art, for the EDWARD JOSEPH GALLAGHER, 3rd, MEMORIAL
COLLECTION."

Will you be good enough to send a receipt to The Downtown
Gallery and an acknowledgement to Mr. Gallagher.

Sincerely yours

ESB:ls

Copy to Mr. Gallagher

October 15, 1954

Mrs. Elizabeth Naves
316 East 66 Street
New York, N. Y.

Dear Elizabeth:

After several conversations with the Museum of Modern Art, I decided to send you the enclosed bill as you requested.

To help the bookkeeping at both ends, that is at yours and mine, why don't we have the museum make the payment directly to Lowy. Dorothy Dudley does not think that the entire amount -- \$90.00 -- will be recognized because the frame was originally reported in imperfect condition. I am sure we can straighten out the difference however.

No doubt the Federation festivities in preparation are keeping you mighty busy. We have also been very hectic here and I hope that life will calm down for both of us in the near future. I miss seeing you.

By the way, I thought it would be nice to have a buffet supper party on Saturday October 23rd as a farewell to some of the museum people who will be here, and I hope that you will be available that evening. Please put it on your calendar.

Sincerely yours

EGH:la

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA
Department of Art

October 26, 1954

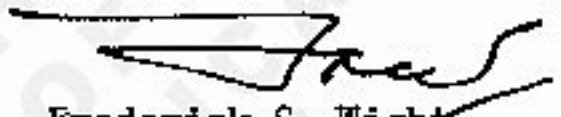
Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st. Street
New York City, New York

Dear Edith:

To continue with our needs before I can make a dent in the catalogue for the Marin Exhibition -- I already asked for the photographs. I also need to have a list of the available color plates plus sizes, both those that exist and might be borrowed and those which owners might be persuaded to give us. I am still in hopes of a letter from you telling me that Harry Abrams is going along, but I am already putting out feelers for a printer here.

Now to return to the Sheeler Exhibition. We are of course, faced with the need of distributing more catalogues. I should get out from under 500. As you know, I am giving away 100 to each participating museum along with the show. I shall try to plant 100 on San Francisco, but I believe that the logical outlets are Ft. Worth and Philadelphia. Not knowing precisely who is carrying the ball in Ft. Worth, I took it upon myself to write to Windfohr as per enclosure. I am also taking the matter up with Philadelphia, with the Pennsylvania Academy, in a mild way. I am wondering whether there could not be some auxiliary effort in Philadelphia to give Sheeler himself a send off and whether such a group might not be active enough to ~~sort and~~ distribute 250 catalogues. Please advise me here as I know that you are close to the Philadelphia scene.

Ever yours,


Frederick S. Wight
Director of the Art Galleries

FSW:ak
Enclosure

*P.S. I'm also writing Dan,
in case he is still at Ft Worth,*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 14, 1954

Mr. Burton Cumming, Director
American Federation of Arts
1083 Fifth Avenue
New York, New York

Dear Burton:

With the coming of the Federation meetings, I know you must have a great deal on your hands. However, several members of the Foundation have asked about the distribution of the A B C pamphlet. About three weeks ago I wrote to you regarding our meeting and the suggestions made in connection with the letter. Has anything been done about this and have copies been sent to the press? Before I forget too, I want to mention the name of Harry Harper of the Literary Digest who knows Jack Baur and might do a special feature.

As we are having a meeting very shortly I am eager to have a report from you at the earliest convenience.

Sincerely yours,

EGH:mb

for to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

CHARM

The Magazine for Women Who Work · 575 MADISON AVENUE · NEW YORK 22

October 21, 1954

Dear Edith,

I sent Mr. Arenberg the January, 1954 CHARM containing Ben's painting, and now I am ready to drop in on you even without the come on of the new Shahns...

Sincerely,

CHARM

Cipe

Cipe Pineles
Art Director

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22,
New York

*are you swamped with
new talent? we heard
you on radio!*

CONVENTION PROGRAM

THURSDAY, OCTOBER 21

4:30 - 7:00 p.m. Registration and opening reception. New York Headquarters of Artists' Equity, 13 East 67th Street.

8:45 - 11:00 p.m. First Session. The George Rainey Memorial Auditorium, Metropolitan Museum of Art. A word of welcome, Thomas Brown Rudd, President of AFA. Chairman for program, *The Whole Man*, Francis Brennan. Speakers: George N. Schuster, Arthur Schlesinger, Jr., Wallace Stevens.



Schuster

David Smith's *Hudson River Landscape* to be previewed along with other new acquisitions at Whitney reception for AFA members and artists October 22.

FRIDAY, OCTOBER 22

10:00 - 10:30 a.m. Second registration period. Main entrance, Museum of Modern Art. Introduction: Rene d' Harnoncourt.

10:30 a.m. - 12:30 p.m. Second Session. Panel on *Collecting in America at Mid-Century*. Chairman: Ralph F. Colin. Speakers: James Thrall Soby, Francis Henry Taylor, Coe Kerr. (Note: The Japanese House in the garden of the Museum of Modern Art will be open to AFA members).

3:00 p.m. AFA Trustees' Meeting. Boardroom of Time Incorporated, 9 Rockefeller Plaza.

5:00 p.m. Cocktails and Reception. Whitney Museum of American Art, 22 West 54th Street. For AFA members, Trustees, Whitney staff, and a group of invited New York artists.

8:30 p.m. Annual AFA Banquet. New restaurant of the Metropolitan Museum. Entertainment Chairman: Sidney Barkowitz, Tom Prideaux and David Fredenthal. AFA members may bring guests. (Guest tickets \$10.00).



CURT VALENTIN

One day toward the end of the recent war, I was crossing 57th Street at Madison Avenue when I saw ahead a familiar figure, crouched amid vicious eddies of traffic. It was André Masson, who hated big cities and feared New York. We proceeded cautiously arm in arm. When we reached the curb he gasped, "Qu'est Curt?"

The instinctive question typifies the extraordinary dependence on Curt Valentin that the artists of his gallery felt in trivial no less than crucial matters. And with reason. For no New York dealer in recent years, I think, was quite as solicitous about the painters, sculptors and graphic artists whose work he handled. Toward these artists Valentin acted as immigration officer (he helped a number of them to come to this country before, during and after the war), as banker, counsel, nurse — above all as steadfast friend, unswervingly honest; generous to a fault, a man to be relied on in any emergency, grave or small. To many of us in the art profession his sudden, recent death seems tragic enough; to the distinguished artists he represented it must seem unbearable.

How to decide which of Valentin's achievements is the most impressive in

SATURDAY, OCTOBER 23

10:30 a.m. - 12:30 p.m. Brunch and AFA members' meeting. River Club, Presiding: Thomas Brown Rudd, President. Installation of new AFA president Daniel Longwell. Annual reports.

1:30 - 5:30 p.m. Open House for AFA Members at private collections.

High Houses II, by Lyonel Feininger -- from the collection of Mr. and Mrs. Roy Neuberger, which will be opened to AFA members October 23. The Neuberger collection contains paintings by nearly all the best-known Americans of the 20th century. Another distinguished Trustee collection, owned by Mr. and Mrs. Otto L. Spaeth, will also be opened to AFA members.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 50 years after the date of sale.

October 14, 1954

Mr. Dwight Kirsch, Director
Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Dear Dwight:

You certainly made a great hit with William Zorach, who speaks of his stay in Des Moines as one of the most enjoyable experiences, in spite of the hard work involved. You, the Museum and the town evidently were most stimulating, but that I take for granted.

Now that the exhibition is over, I suppose you have shipped the sculpture, paintings and drawings to the two destinations in relation to the original shipments. Incidentally, we should like the "Torso" returned to us, but would like to have a New York packer advise us before delivering it to the Gallery, as we have to build a new pedestal to place on the extension roof.

Naturally I assume that you will be here next week for the American Federation activities, and hope that you will save Saturday evening for a dinner party which I plan to give for a few of the visiting firemen. Do let me know whether you are coming. Meanwhile my best regards.

Sincerely yours,

EGH:mb

NOTICE

Possession of the objects listed on the face of this receipt is accepted by the Museum subject to the conditions following:

1. The Museum may require a written order of the owner or of his or her duly authorized agent or legal representative before it delivers or returns said objects.

In case of the death of the owner, his or her legal representative is requested to notify the Director of the Museum forthwith, giving full name and address in writing.

2. The Museum will not, and shall not be required to, carry any insurance against loss or destruction of or damage to such objects, or in other respects to exercise greater precautions for the care and safety of such objects than it exercises with respect to its own property of the same or similar nature.

3. The Museum will not grant permission to copy or photograph such objects without first securing the consent of the owner or of his or her duly authorized agent or legal representative.

4. The Museum will give the owner or his or her duly authorized agent or legal representative notice of not less than one month if it desires to return any such object to the owner and at the expiration of said period of one month such object, if not accepted by the owner or his or her duly authorized agent or legal representative, may be placed in storage at the owner's risk and expense.

5. In no event shall the Museum be liable for the destruction of, or damage or injury to, such objects caused by act of war, invasion, foreign enemies, civil commotions, riots, or any military or usurped power whatsoever.

The Museum is a Massachusetts corporation and its legal name is *Museum of Fine Arts*.

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on both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a full-rate
Telegram or Cable-
gram unless its de-
ferred character is in-
dicated by a suitable
symbol above or pre-
ceding the address.

WESTERN UNION

W. R. MARSHALL, PRESIDENT

SYMBOLS

DL = Day Letter

NL = Night Letter

TL = Telegram

LT = Victory Letter

FX-1101

(37)

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

1954 OCT 18 AM 10 41

NA031 PD-TDEY OBERLIN OHIO 18 956AME

MRS EDITH HALPERT, THE DOWNTOWN GALLERY

32 EAST 31 ST

PLEASE SEND SHANN PRINCE SELECTED FOR SHOW OCTOBER
27TH TO NOVEMBER 10TH AT EARLIEST CONVENIENCE WILL
NOTIFY BUDWORTH LATER THIS MONTH TO PICK UP SHANN
PAINTING ABOUT NOVEMBER TENTH

CHLOE HAMILTON ALLEN ART MUSEUM

Oberlin College

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

October 9, 1954

Mr. Morton D. May, President
Famous-Barr Co.
St. Louis 1, Missouri

Dear Mr. May:

It was nice to hear from you again.

As you suggested, I am replying instantly so that the communication will reach you before you leave on your trip.

I am very much intrigued with your enthusiasm for the work of Walter W. Barker, and the enthusiasm of the others whom you mention, and I am very eager to see his work. However, our current policy makes it impossible for us to add any name to our roster. As you may recall, the Gallery was reorganized about two years ago when I decided to divide the responsibility by moving my ex-associate, Charles Alan, and all the artists other than the ten listed below in the letterhead. Since the ten "old masters" require very little effort on my part, I have been able to organize such shows as the recent "Artists of Chicago" which has had a tremendous impact not only in New York and on a great many Museum Directors who were here during that period, but also on the collectors in Chicago who have to date ignored American art. In other words, I am free now to concentrate on general propaganda for American art, rather than specific.

When this friend of Barker's is in New York it might be a good idea if he would bring in several photographs of his work as I should be very glad to recommend the appropriate gallery for your favorite artist. In any event I shall be very happy to be of any assistance in this connection. Please do not hesitate to call on me.

Sincerely yours,

EGH:mh

NOTICE

Possession of the objects listed on the face of this receipt is accepted by the Museum subject to the conditions following:

1. The Museum may require a written order of the owner or of his or her duly authorized agent or legal representative before it delivers or returns said objects.

In case of the death of the owner, his or her legal representative is requested to notify the Director of the Museum forthwith, giving full name and address in writing.

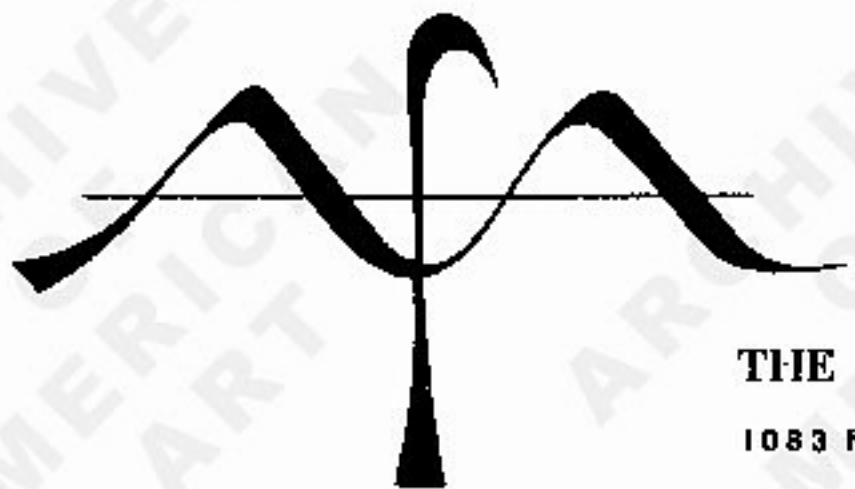
2. The Museum will not, and shall not be required to, carry any insurance against loss or destruction of or damage to such objects, or in other respects to exercise greater precautions for the care and safety of such objects than it exercises with respect to its own property of the same or similar nature.

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5. In no event shall the Museum be liable for the destruction of, or damage or injury to, such objects caused by act of war, invasion, foreign enemies, civil commotions, riots, or any military or usurped power whatsoever.

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October 1954

THE AMERICAN FEDERATION OF ARTS

1083 FIFTH AVENUE • NEW YORK 28, NEW YORK

ART NEWSLETTER

45TH ANNIVERSARY CONVENTION OCT. 21-23

"The Whole Man" will be the theme of the opening program of the American Federation of Arts convention when members from all parts of the country assemble in New York October 21. George N. Schuster, President of Hunter College, New York, and Arthur M. Schlesinger, Jr., Harvard historian, will speak at the first session Thursday evening in the new George Rainey Memorial Auditorium at the Metropolitan Museum of Art.

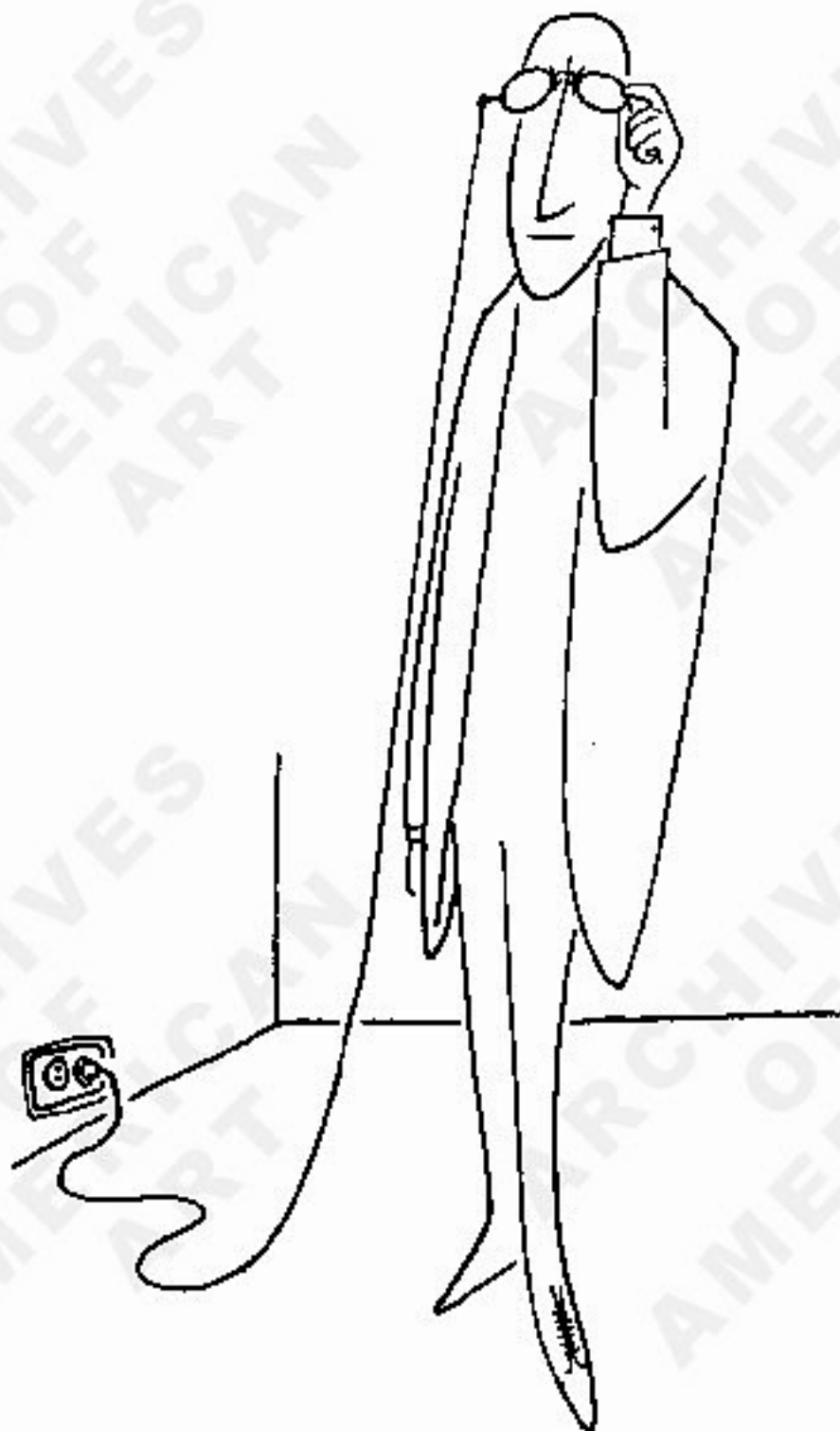
Speakers at the second session, a panel on Collecting in America at Mid-Century, will be critic James Thrall Soby, Metropolitan Director Francis Henry Taylor, and dealer Coe Kerr. Ralph Colin, AFA Trustee and collector, will act as chairman.

The Whitney Museum will be host to AFA members and a group of New York artists at a reception and preview of the Museum's new quarters at 22 West 54th Street on Friday afternoon, October 22. In the evening the annual AFA banquet will be held in the new restaurant of the Metropolitan Museum.

Following a member's meeting and brunch at the River Club on Saturday, October 23, AFA members will visit several important private art collections in New York City, including those of Mr. and Mrs. Otto Spaeth and Mr. and Mrs. Roy Neuberger.

Convention registration fee is \$25, which includes brunch, banquet and cocktail party tickets. For more convention news, see inside pages.

With the October (Convention) issue the ART NEWSLETTER resumes publication. The ART NEWSLETTER is published once a month, eight times a year.
—The Editor.



From the ABC'S of COLLECTING a booklet for collectors of American contemporary art, by John I. H. Baur, illustrated by Saul Steinberg, to be distributed by the American Federation of Arts.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SYDNEY L. MACMULLEN
2801 WOODLAND AVENUE
DES MOINES, IOWA

October 21, 1954.

*has been not
made
confirmation*

Mrs. Edith G. Halpen, Director,
The Downtown Gallery,
32 East 51st Street,
New York, 22, N.Y.

Dear Mrs. Halpen:-

Today we arranged with Mr. Dwight Kirsch of The Des Moines Art Center to purchase the "Boy With Pets" by William Zorack. Mr. Kirsch suggested that we ask you to send us a statement for it so that we would have a record of the purchase. If you can arrange to do this we will forward our check upon receipt of it.

We are members of The Des Moines Art Center and we understand that at times there is a discount to members on purchases made through the Art Center but we do not know whether that applies in this case. The piece is listed at \$250.00.

Very truly yours,

SLM:mmm

Sydney L. Macmullen

Copy

October 1st, 1954

Dear Mr. Wight:

In answer to your letter of August 23th in regard to Charles Sheeler, I have submitted the photographs which "The Downtown Gallery" were good enough to send me at your suggestion to our editorial committee. I am sorry we are not able to use any of the material at this time, however, if the situation changes in the near future I will look forward to getting in touch with you.

May I take this opportunity of thanking you for your interest in writing to us.

Sincerely,

E. F. O'Connell
Art Director

Mr. Frederick S. Wight, Director
Art Galleries, University of California
Los Angeles, California

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 18, 1954

Mrs. Ozias Dodge, Director
The Slater Memorial Museum
The Norwich Free Academy
Norwich, Connecticut

Dear Mrs. Dodge:

Thank you for sending the catalogue of the Lane Collection now on view at the Slater Memorial Museum. Indeed I am familiar with a good many of these, both those that came from the Gallery and others acquired elsewhere.

I congratulate you on having this exhibition.

Sincerely yours,

EGH:mh

October 14, 1954

Mr. Harry Brorby
1320 North State St.
Chicago, Illinois

Dear Mr. Brorby:

I am sure that you will be pleased with the enclosed letter from Mr. Washburn, which I am forwarding to you. You will be pleased too, to learn that a number of the Museum directors who were here during the exhibition will no doubt communicate with you in the future when exhibitions of a national order are being planned.

Incidentally, I assume that it was satisfactory with you to have the painting included in the Chicago show at Mrs. Stevenson's. She telephoned to advise me that she received affirmative answers from all the exhibitors and I took it for granted that it was not necessary to ask for a release. Unless I hear to the contrary, I will assume that it is satisfactory with you.

Meanwhile, I want to thank you for your participation in this very successful exhibition.

Sincerely yours,

EGH:ah
enc.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PHILADELPHIA 2, PENNA.

JOHN F. LEWIS, JR., PRESIDENT

C. NEWBOLD TAYLOR, TREASURER

HENRY S. DRINKER, VICE PRESIDENT

JOSEPH T. FRASER, JR., DIRECTOR & SECRETARY

RAYMOND T. ENTENMANN, CURATOR OF SCHOOLS

October 6, 1954

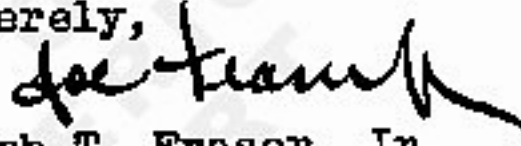
Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

I can blame all kinds of things on my hearing aid, and certainly now I am rather chagrined because it has evidently played me false again. You, of course, must have introduced me to John Marin, Jr., when he first came to your galleries, and of course I have seen him on many of my visits. The letter which came from your gallery, however, to me following my most recent visit was signed 'John Marin, Jr.,' and I suddenly came to and realized the identity of the young man who had served me so often and so well. Won't you please apologise to him if I seemed not to have registered as I should? I have despatched my letters following up our choices, although young Marin has still to supply me with data on one or two additional items. I certainly hope they all say 'yes'.

I am grateful for your sending me the photographs of the TWO ACROBATS by Charles Demuth, and also a photograph of your other Demuth entitled ACROBATS. I have not had time since their receipt to once again check my whole list of Demuth pictures, but I am certainly grateful that you say you are willing to lend the second one as well. You may expect an early letter further in this regard.

Sincerely,


Joseph T. Fraser, Jr.,
Director.

JTFjr:ae

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rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THIS IS FRIDAY

YOU CAN

WESTERN UNION

W. P. MARSHALL, PRESIDENT

FX-1201

SYMBOLS	
DL	Day Letter
NL	Night Letter
LT	Int'l Letter Telegram
VLT	Int'l Victory Ltr.

(30)

The time shown in the date box on telegrams and day letters is STANDARD TIME at point of origin. Time of transmission is STANDARD TIME at point of destination.

NA066 PD=MIAMI FLO 15 1111AME=
DOWN TOWN GALLERY=
32 EAST 51 ST=
PLEASE WIRE YOUR DECISION REGARDING HARNETT TODAY=
BERGERE=
Highway Antiques

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

COLORADO SPRINGS FINE ARTS CENTER

WEST DALE STREET COLORADO SPRINGS, COLORADO

Mrs Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

October 5, 1954

Dear Edith:

Thank you so very much for the prints and paintings. The response from all the galleries, I have asked, to help us in this first exhibition, has been so fine and the quality of the works of such high calibre that the Fine Arts Center has given us more important space than we had anticipated. The exhibition is considered a major one and will have the first evening opening of the fall season.

Enclosed is your blue form. However, you do not indicate whether a commission for the Colorado Springs Fine Arts Center is included in your prices. I know that you are very busy, but if you will let us know whether it includes a commission, and how much, I shall be forever grateful.

Now that the summer is over, and there are less and less house guests, I am hankering to come east to the big city. I hope it won't be too long before we come knocking on your door. What happened to your trip to see O'Keeffe? Are you still coming west? There will always be a bed for you.

Thanks again for your cooperation. We'll do our best to develop collectors in this area.

Barbara

Warmest regards,

Mrs James Byrnes

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1020 ART CENTER

1020 LAKE SHORE DRIVE, CHICAGO 11, ILLINOIS

Michigan 2-2433

October 15, 1954

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

You are cordially invited to attend a preview from noon
until 3:00 P.M. Monday, October 18 of ARTISTS OF CHICAGO;
The Downtown Gallery of New York exhibition which the 1020
Art Center has brought to Chicago.

Food and refreshments will be served.

Sincerely yours,

Mrs. B. Stevenson

(Mrs. Borden Stevenson)

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reservations are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
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may be published 60 years after the date of sale.

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO 22, NEW YORK

October 28, 1954

Dear Edith,

I was most appreciative of all the kindnesses shown me in New York. You were wonderful to give me the time to discuss the Marin and just re-acquaint ourselves being back in the New York scene. Before publication date I'll send you the Marin copy for your suggestions and revisions.

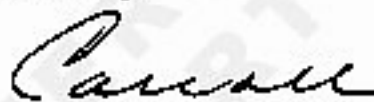
Your party brought together a group of unusual and interesting people, and certainly provided the most wonderful evening I've had in years. It was all too brief - but, seeing Betty and Eddy again was extremely refreshing. I enjoyed, also, talking to Sidney Berkowitz and your many other friends. Probably if I had stayed longer the Albright might have been included in the give-away program which seemed to be in force.

The Dove has arrived and is hanging in the Gallery at the moment for some of the Trustees to get a better look. Also, would you keep us in mind along the Sheelers. I feel that he would supply an important addition to our collection.

Thank you again for everything and I hope that you are now enjoying a well earned rest after all the A.F.A. activities.

With my fondest regards,

Sincerely,


Carroll Edward Hogan
Curator of Collections

Mrs. Edith Halpert
The Downtown Gallery
52 East 51st Street
New York 22, N.Y.

BEH:pg

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 27, 1954

Mr. Henry P. Rossiter
Department of Prints
Museum of Fine Arts
Boston, Massachusetts

Dear Mr. Rossiter:

Taking advantage of your good nature, I sent ^{five} four water colors and one ink drawing, for which I have received acknowledgements. In addition, there is an additional item listed on the receipt reading, "One Print (unmounted): Le Journal des Fiances, Juin 1864". I doubt whether this belongs to me, but if so it was probably the backing on one of the pictures. If there is any quality to it, I should like to have it returned, or it may be retained by you if it is at all worth while. However, I do not want to have any restoration on this item.

When you have a moment I would like to get your opinion of the five pictures, none of which are for sale.

When are you planning to be in New York? I always look forward to a visit from you.

My best regards.

Sincerely yours,

EGH:mb

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Mr. Frederick S. Wight

-2-

October 25, 1964

for your letter.

I am enclosing another copy which is of significance. As a matter of fact I almost blew my nose when I read Barney Rosset's letter addressed to the Ford Foundation. At no time was he given the authority for such publication of such a volume. Howard Turner of the

Dear Fred:

Bill Land dropped in several days ago and gave me a highly enthusiastic report of the installation and all the activities connected with the Wheeler show. I was very delighted. Incidentally, it must have been good since Wheeler has not returned from the west coast as yet.

I was equally shocked when I read your report of the fidelity storage charges, and feel that you will be completely justified in raising a rumble about it as it is so completely out of line that there must be a clerical mistake in typing.

Since the sketch was in Philadelphia proper and the painting was so small, the entire job should not have exceeded \$15.00. If you wish, I shall get in touch with Dunworth to give me an estimate as of New York.

I can well understand your impatience in connection with the delay related to the Marin exhibition. Therefore I am enclosing a copy of a telegram received from Dunson Phillips. You know how impatient he was about making a final survey of the selection. He has changed his appointment three times to date and therefore I did not make up the list waiting his final decision. As you recall there were a good many more paintings chosen than required for the show and he was to have a hand in reducing the list by making eliminations, etc. If you wish, I shall send you the entire list immediately and you may send in your requests on those that you are absolutely definite about. Incidentally, it will be necessary to write to Georgia O'Keeffe at Abiquia, New Mexico, asking that she release the paintings owned by the Metropolitan and Philadelphia Museums and by the Art Institute of Chicago. I am referring to those formerly in the Steiglitz collection. I wrote her at great length several months ago, but in her customary manner she has not replied, but I think will be prepared

October 9, 1954

Mrs. A. T. Dotson
Assistant to the Director
White Art Museum
Cornell University
27 East Avenue
Ithaca, New York

Dear Mrs. Dotson:

We shall include the other two abstractions referred to in your letter when the shippers call for the paintings. The consignment is enclosed.

The Dove autograph was sent to you several days ago and I hope that you find it satisfactory.

As an accomodation we will pick up the Kramer picture and of course I will have my own painting here as well. The Edlitz situation is a little complicated as it would be a great expense to have Budworth make the trip to Riverdale. Would it not be a good idea for Mr. Solomon to pick this up enroute to New York for the "Portrait of Alfred Stieglitz"? Budworth will pick up all the others early in the week.

Sincerely yours


EOH1a

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Annette Rosenshine
2726 Dwight Way
Berkeley 4, California

on your part.

With kindest regards,



Annette Rosenshine

224 Riverside Drive
New York 25, N.Y.
October 3, 1954

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Miss Edith Halpert, Dir.
Downtown Gallery
32 East 51 St
New York City

Dear Miss Halpert:

I listened with interest and admiration to your discussion on W. N. Y. C. Today (Sunday). As director of one of New York's finest galleries (which I have more or less "haunted" for many years) and representing mature and creative talent you have done an excellent job.

The particular discussion relative to the Chicago painters and the lack of appreciation for them "at home" is equally and more profoundly applicable here in New York. Perhaps too many gallery owners are too busy searching elsewhere for and fail to appreciate and understand the artists immediately surrounding them. As the acknowledged center of the art world (as you yourself so ably put it in your discussion) New York has yet to provide for its own. This does not mean a philosophy of "New York for New Yorkers" but rather more of an opportunity for local talent as well as opportunity for those from other sections.

Once again my compliments for your excellent job, and with all wishes for continued understanding and success —

Morton Grossman

H. J. HEINZ COMPANY

MAKERS OF THE 57 VARIETIES

PITTSBURGH, PA.

OFFICE OF THE PRESIDENT

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October 18, 1954

Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I think I have decided I like the first Hawett painting the better of the two and wonder if you would like to sell it to me for \$1500. which is the price Mr. Washburn first mentioned to me.

I shall be in New York City on Wednesday for a few hours. My phone number is BUTterfield 8-3986 - perhaps you would like to call me there.

Sincerely,

Drue E. Heinz

Mrs. Drue E. Heinz
Morewood Heights
Fifth & Wilkins
Pittsburgh 13, Pa.

mm
bul
1800
1500
1620
Heinz
1620
out

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WESTERN UNION

W. P. MARSHALL, President

SYMBOLS

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VLT=Int'l Victory Ltr.

The time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA282 PD VIA RK NFU=MIAMI FLO 16 355PME=

=DOWNTOWN GALLERY:

=32 EAST 51ST:

=SOLD HARMETT TO JAMES GRAHAM & SON 514 MADISON AVE

KINDLY DELIVER=

BERGERE=

Highway Antiques

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

The John Warren Homestead
305 Warren Street Brookline 46, Massachusetts

October 5, 1954

Dear Mrs. Halpert:

I have been studying with great interest the photos which you so kindly sent me of the theorems and still life painting. I should judge that many of the stencils which composed this picture are not in the group, but from those that are, one can certainly see how such a composition was evolved. Although as you point out, the picture is not a great piece of folk art, nevertheless I think it has unusual details, such as the vase with two roses. Sometime when I am in New York I should like very much to examine these stencils again. They were spread out on the floor being photographed when I last saw them so there was no chance to study them closely.

I am also much interested in the panel which I believe you said came from Vermont. It would be nice to know its exact original location, and if the scene is identifiable, or a composite as is so often the case. I do not recognize the artist, at least from the photo. Several overmantels have turned up within the last few months, two of which I have purchased. I find them all different and equally fascinating!

Thank you very much indeed for the photos,
I appreciate your sending them to me.

Sincerely,

Fred Little

October 15, 1954

Mr. Leo S. Guthman
2629 South Dearborn St.
Chicago 16, Illinois

Dear Leo:

Thanks for sending me the Chicago Daily Tribune with
the array of the local debutantes who "were there".

I hope the show to Mrs. Stevenson is a great
success.

Cheerio,

EGH:mh

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on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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Neiman-Marcus

DALLAS 1, TEXAS

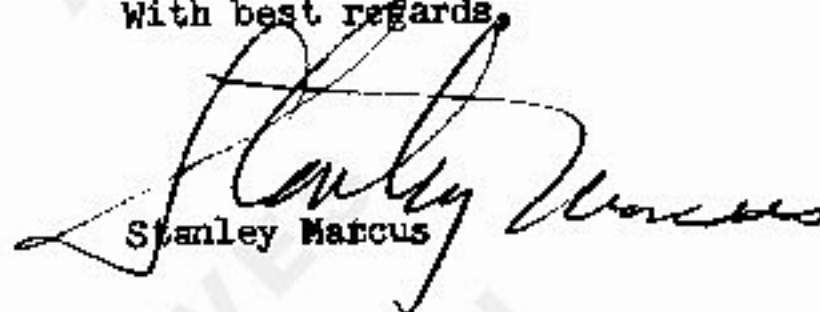
October 23, 1954

MISS EDITH HALPERT
THE DOWNTOWN GALLERY
32 EAST 51st STREET
NEW YORK, NEW YORK

DEAR EDITH:

I do hope you received my letter of October 9 with the enclosed check for \$376.72 as an initial payment on the Shahn painting, "Credo". About when may I expect it to arrive?

With best regards,


Stanley Marcus

ek

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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October 14, 1954

Miss Chloe Hamilton
Dudley Peter Allen Memorial Art Museum
Oberlin College
Oberlin, Ohio

Dear Miss Hamilton:

Thank you for your letter.

Will you please advise me which packer will pick up the Shahn painting for your exhibition, opening on November 23. You will certainly receive one of the two paintings that you had selected.

Will you also advise me when you want the prints shipped to you, as several of the editions are being rapidly reduced, particularly since the article in Life.

I look forward to hearing from you shortly.

Sincerely yours,

EGH:mh

DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 12, IOWA

Wed. Jan

Oct. 20

1954

Dear Edith:

Each shipment are ready to go out either today or tomorrow. The 5 terracottas & 1 small bronze he had sent arrived, have been unpacked and I am calling in the people who expressed a desire to make purchases.

One more sale to report - a watercolor I see attached memo - not to be

I am sorry not to be able to come to the AFA Convention but can't get away now. For one thing I promised another talk at Dubuque Friday evening. I hope the celebrated "old Lady from Dubuque" will be in the audience, as I'm sure she needs education about over

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information can be published 60 years after the date of sale.

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may be published 60 years after the date of sale.

October 9, 1954

Mr. Cipe Pineles
Charm Magazine
575 Madison Avenue
New York, New York

Dear Mr. Pineles:

One of our clients, Mr. Albert L. Arenberg, President,
Luminator-Harrison Inc., 849 W. Washington Blvd.,
Chicago 80, Illinois, is very eager to have a copy
of Charm Magazine containing the reproduction of "Book
Store" by Ben Shahn, together with the story that
accompanied it. Ben thought that you would accomodate
us by sending this directly to the client. Can you and
will you do so? I shall be most grateful.

It has been a long time since you have been in and I
certainly thought that the three new Shahn's in the
current exhibition would serve as a puller-inner. How
about coming in to say hello?

Sincerely yours,

EGH:ah

ROBERT SCHUYLER TOMPKINS

Early American Antiques & Appraisals

SHEFFIELD, MASSACHUSETTS

F
AFA

Oct 11,
[1954]

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Dear Mrs. Halpert;

Included are a few papers re:
the "Sculpture" with the man's
name & address.

#15" The Painted Mantel Panel
Came from an Early 19 Cent. (1800)
House in Putney N.H. House
now owned by Miss Richardson
& the Panel was purchased from
her.

Sincerely
Robert H. Tompkins

4 HILLSIDE ROAD
BALTIMORE 10, MARYLAND

October 30, 1954

Dear Mrs. Halpert:

Thanks for your letter of the 28th and we still have the two pastels. We will be glad to send them on approval and they will go out to you on Monday. I also have an Eben Davis that I think you might be able to use, and I will include it in the shipment, just in case. It is \$50.00.

If you ever get down to Baltimore, we would like to have you stop by and see us. We are primarily specialists in Historical China and American Glass, but we usually have a few good primitives. If you visit the White Plains show, we would enjoy meeting you. Our booth is next to that of Antiques magazine.

Sincerely,

Richard H. Wood

1570

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THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO 22, NEW YORK

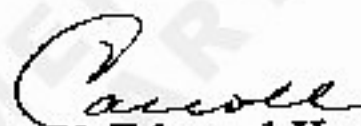
October 4, 1954

Dear Edith,

Just thought I'd drop you a line to say 'hello' and mention that I plan to be in New York for the A. F. A. convention October 21st through the 24th. I imagine you will have your hands full but I would be most delighted if I could see you some time during that period.

With best regards,

Sincerely yours,


Carroll Edward Hogan
Curator of Collections

Mrs. Edith Halpert
52 East 51st Street
New York 22, New York

CEH:pg

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October 18, 1954

Mr. Harris K. Prior, Director
Community Arts Program
Munson-Williams-Proctor Institute
312-318 Genesee St.
Utica 4, New York

Dear Mr. Prior:

The only artists I can think of who spent any appreciable time in Italy are Mitchell Siporin and Jack Levine, the former during the war and the latter on a fellowship. Of course I am referring to World War II.

I am enclosing a photograph of what I considered the most important painting that came out of that period and one specifically of Italy. This incidently, was awarded the Frank Logan Prize at the Art Institute of Chicago, I believe in 1947. The painting is in my possession.

Levine produced nothing specifically related to his stay in Italy, but his wife Ruth Gikow painted quite a few pictures dealing with the subject. Her work is represented by the Ganeo Gallery. Charles Alan can give the information about Jack Levine and also about Kingstein who is now in Italy.

I believe that Miss Deborah Calkins of Fortune Magazine can give you a more complete list as at one time there was some thought of producing a portfolio of work by American artists who had been abroad during and after the war. And of course you are familiar with the fairly recent spread in Life Magazine referring to the change from France to Italy and illustrating the article with a number of paintings produced there.

If there is any other information you should like, please let me know.

Sincerely yours,

EGH:sh

October 5, 1954

Mrs. J. S. Stein
Centere Lane
Oyster Bay, Long Island
New York

Dear Mrs. Stein:

I tried to reach you last Saturday, but was unsuccessful.

Mrs. Borden Stevenson, who has had a series of exhibitions in the past, wrote and telephoned me suggesting that we ship the entire show of "Artists of Chicago" for a special exhibition to be held under her sponsorship from October 15 and for a period of three weeks. Several other people from Chicago phoned regarding the idea and were very enthusiastic. Thus I arranged for the complete shipment immediately.

Since you had originally requested that we send the Miyoko Ito to you r Chicago address, I included the painting in the shipment. If you prefer not to have the painting exhibited in your name I shall communicate with Mrs. Stevenson immediately to withdraw it, as I would not dream of taking the initiative - without your permission. On the other hand, I hope that you will agree to its inclusion in the show as everyone who has talked to me about this plan from Chicago feels that it will be very helpful to all the artists represented. Won't you please let me know your wishes in the matter.

Sincerely yours,

EGH:nh

GROVE PRESS
795 Broadway,
New York 3, N.Y.

15 October 1954

Mr. Ronald Friedlander
Associate Publisher
Intercultural Publications
The Ford Foundation
477 Madison Avenue
New York 22, N.Y.

Dear Mr. Friedlander:

We are undertaking to publish in 1955 a comprehensive illustrated art book on John Marin. The contents of this volume, to be produced as carefully and with as much editorial and physical quality as possible, have been projected as follows:

1. Text:
 - a) Approximately 10 pages of Introduction by a prominent museum authority.
 - b) Approximately 50 pages of the artist's correspondence, both previously published and unpublished, edited by Dorothy Norman. Miss Norman edited the previously published book of Marin's letters which is now out of print.
 - c) Appropriate notes and data.
2. Plates: (reproductions of the artist's paintings)
 - a) Approximately 20 full-color plates.
 - b) Approximately 80 pages of black-and-white plates.
3. The 160-page book will measure approximately 8½ by 11 inches.

Two individuals particularly closely connected with the artist during his lifetime have extended to us initial general approval of this project, along with enthusiastic, informal agreement to participate in it: Edith Gregor Halpert, Director of the Downtown Gallery in New York, and John Marin, Jr. We propose that Mrs. Halpert and Mr. Marin, Jr., will work with us in selecting the paintings to be reproduced.

We propose to have the book printed by a well-known firm which has done much work of a similar high standard for such organizations as The Museum of Modern Art, The Whitney Museum, The Phillips Gallery, and Harry N. Abrams, Inc.

October 25, 1934

Mr. Sydney L. MacMullen
2601 Woodland Avenue
Des Moines, Iowa

Dear Mr. MacMullen:

Thank you for your letter.

A bill for the Zorach which you selected from the exhibition at the Center is now enclosed.

I am under the impression that the practice of allowing a discount to members of the Center applies specifically to publications of all sorts and reproductions. I am sorry that the Gallery does not make such an allowance at any time, and I am sure that you can understand our position in the matter.

We are very happy that you selected this example by William Zorach and know that you will enjoy it immensely. When you are in New York I hope you will pay us a visit.

Sincerely yours,

EGH:sh
enc.

ATLANTA ART INSTITUTE
HIGH MUSEUM OF ART
SCOTT MEMORIAL GALLERY

ATLANTA ART ASSOCIATION

1262 PEACHTREE STREET, N. E., ATLANTA, GEORGIA

REGINALD POLAND
DIRECTOR OF THE MUSEUMS

October 21, 1954

Mrs. Samuel Halpert
Downtown Galleries
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I presume that I will be getting at least a few photographs of Marins, together with prices thereof, so that I can know what would be best to have brought here. I don't want to take the paintings away from use elsewhere where this would not prove constructively useful here. We do want, however, at least a few Marins to study and consider. Thanks again for your fine cooperation in this matter.

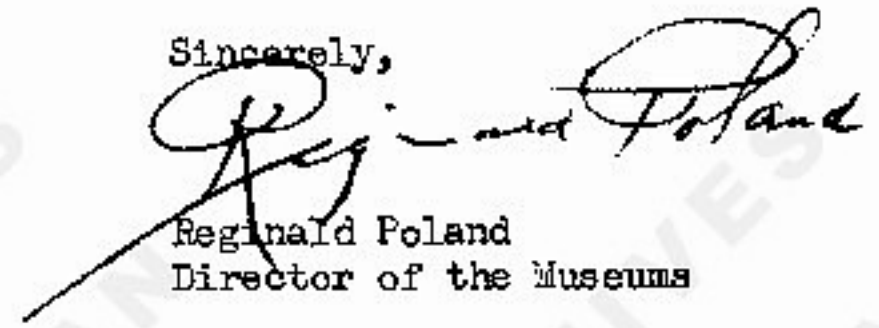
You very kindly offered to let us take a few items in connection with a Christmas display here. Accordingly, we would very much like to show the following: a picture which I believe is called "Winter" by Zorach, and a silver statuette also by him. There is also another painting which I believe is called "Italian Christmas Tree". In my notes, I don't seem to have the name of the artist.

We would like to have the examples here by the first of December. I wonder whether it might be possible, if you do not pack them yourself at the Gallery, to let the Berkeley Van and Storage (if that is the correct name) Company handle them, rather than Budworth. (Every time Budworth looks at a picture it costs plenty!)

Perhaps you could let someone drop me a line as to whether we may expect these. Again, our sincere thanks for the several instances of your help toward our seeing some fine art here.

I may see you in November. With warm personal regards,

Sincerely,


Reginald Poland
Director of the Museums

RE/bd

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W. P. MARSHALL, PRESIDENT

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DOWN TOWN GALLERY

32 EAST 51 ST

INTERESTED IN MARIN WATER COLORS WIRE LIST AND PRICES
COLLECT

JANE PUTNAM STEPHENS COLLEGE ART DEPARTMENT
COLUMBIA MO

*Telegram sent
10/19/56*

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA
Department of Art

October 13, 1954

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st. Street
New York City, New York

Dear Edith:

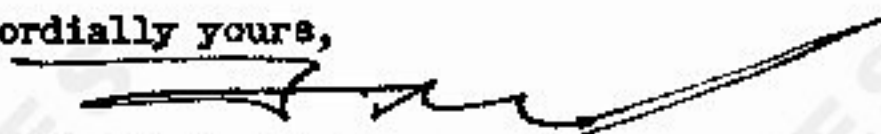
Charles is here in the Galleries as I write and all is going well. The opening was successful and impressive both as to numbers and the people who chose to come. Much has been made of Charles by the community and everyone is enchanted with him.

The exhibition is getting a very good reception. It has yet to be covered in the press but there have been two advance notices. Charles has lunched with Jules Langsner, who writes for Art News; also with Arthur Millier, who is the critic on the all-important Los Angeles Times.

I cannot imagine that Bill has had as merry a time as Sheeler but he has been devoted to him, and is as pleased as Sheeler with the general looks of the exhibition, and round and round we all go. Bill's mother has flown in from Texas and takes in all the occasions and she is charming. Last night Charles' old friends, the Sasha Jacobsens and Florence Heifitz gave a party for him, a small group, Jacobsen feasting Charles on an evening of music until a late hour. Needless to say this was one of the best pages out of Charles' past and the Lanes enjoyed it as well. So here we are up to date. Tomorrow evening there is a reception for him at an art association here, the second time he will meet Los Angeles artists.

Do send me some news about the Marin show - is there a publisher or am I on my own. This is terribly much on my mind. I must plunge in headlong next week and I want the list so that I can get on with the lenders, catalogue, etc. Until I know how the catalogue is being published, I am loathed to write the participants and they must hear quickly, and in the usual haste.

Cordially yours,


Frederick S. Wight
Director of the Art Galleries

FSW:ak

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THE RENAISSANCE SOCIETY AT THE UNIVERSITY OF CHICAGO

MAIL ADDRESS: CHICAGO 37, ILLINOIS

TELEPHONE: 2-5 P.M., Midway 3-0800, EXTENSION 1218

GALLERY ADDRESS:

108 GOODSPEED HALL, 1010 E. 59TH STREET
ENTRANCE THROUGH WIEBOLDT HALL ARCH

[Oct. 1954]

R.D. #2 Chesterton, Indiana

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Mrs. Edith Halpert, Director
Downtown Galleries
32 E. 51st St.
New York, 22, N.Y.

Dear Mrs. Halpert:

Thank you for your letter about the Ben Shahn pictures. I, too, have been away to our summer place, and it makes connections difficult.

Also, after receiving your letter, I could not immediately see Mr. Napier Wilt, who is Dean of the Humanities Division at the University and president of the Renaissance Society. He was disappointed over the news contained in your letter, for he has been extremely anxious to have the exhibition. He has a group called the Humanities Visiting Committee, a large group of outstanding people who are patrons of the University, and he wished to interest them particularly in the lecture by Shahn and in an exhibition. So, with your letter before us, I suggested that we do not give up the idea altogether, but try to arrange a smaller group of pictures in the main gallery, and thus have some of Shahn's work to show at an opening after the lecture to the committee I have described, to those of the large Mandel Hall audience who respond to our invitation to attend, and to our members and guests. Then, if Shahn will be present at this opening after the lecture, I think the whole affair would be most valuable to all concerned.

I hope there are a few of Shahn's works owned in New York of first quality which have not been sent to the Biennale. If this is so, and we can borrow them, I believe we would have a small show which would create an added interest in his work as a whole at the time of the lecture and after. You have three, there are three I can have that have so far been located in Chicago; so with the prints and two or three more, we would, I believe have an adequate showing. I would like more, but feel that this would be worth doing. We might also use books and publications in cases.

I would like to go ahead with the show on this basis and will be most grateful for your help. Also, since I have had no luck in reaching Shahn, would you be so kind as to inform him of these plans?

With appreciation,
Sincerely,

Frances Strain Biesel
Frances Strain Biesel

P.S. An answer to the Indiana address above will be more direct.

October 14, 1954

-S-

Mr. Frederick G. Night

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

October 14, 1954
Dear Fred:
Mr. Frederick G. Night, Director
Art Galleries
University of California
Los Angeles, California

Dear Fred:

Some day when I write my diary I shall express my emotions of the last week-end. However, I am very happy that the show looked so beautiful, although I was not at all surprised. Bill Lane was kind enough to telephone me Sunday evening to report that he and the exhibition baby both arrived and were delighted with the installation and were looking forward to the opening. I hope you had a good turn-out and were rewarded in part for all you have done for Charles Sheeler. I hope too that he remains in good humor and that you will all have a hell-of-a-good time.

I have reread the catalogue and again want to tell you how much I like your forward and as a matter of fact, everything you have done. Incidentally, we are beginning to receive orders for the special edition and the first two came from Dr. Sachs and Russell Allen. This should please you.

McKinley Helm was here yesterday and seemed very pleased with the selection that you made, and was particularly overjoyed with the number of oils that were selected. He talked at some length about his proposed introduction or whatever it will be called and I think his angle is most interesting as he will report on his intimate conversations with Marin about his work and specific paintings. Rossiter continues to express his joy with the exhibition in Boston and all seems right in the world. While I am pleased that Lloyd Goodrich is interested I still have a fixation on the Metropolitan Museum and hope that that will come through - for the reasons that I had mentioned previously. Several of my friends in the publishing business seem to think that Harry Abrams would be the best bet for the book and he is coming in to see me next week to discuss details which I will report to you. Naturally, you have to be the judge in the matter.



The American Federation of Arts

NEW YORK HEADQUARTERS: 1083 5th Avenue, New York 28, N. Y. Sacramento 2-2452

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Hudson D. Walker

John Walker

Suzette M. Zurcher

October 25, 1954

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, New York

My dear Edith:

This is just a note to thank you for not only contributing to the success of this years convention but for making it possible for the Federation to share in the worthy project of awarding prizes for criticism in American literature.

I hope you are happy with the choice of this years judges which seems to be a happy solution in all instances.

We have received the check for \$500 covering these awards and acknowledge it herewith with our thanks.

I am sure you realize that the convention took every second of last week and parenthetically last weekend to recover from. I am now trying to help the office staff get straightened out after the whirlwind of work and activity. Tomorrow I leave for three days in Kentucky but I shall have with me upon my return a draft of a letter concerning the pamphlet on collecting to be sent immediately to you.

May I also say that we were most happy to have this pamphlet for distribution to the people who came to the convention.

With very best personal regards.

Sincerely,

Burton

Burton Cumming
Director

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The American Federation of Arts

NEW YORK HEADQUARTERS: 1083 5th Avenue, New York 28, N. Y. Sacramento 2-2452

October 18th, 1954.

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Suzette M. Zurcher

Miss Edith Halpert,
The Downtown Gallery,
32 East 51st Street,
New York, N. Y.

Dear Edith,

Thank you for your letter of October 14th.

You are right, the Federation convention has absorbed the time of all of us, practically sleeping and waking, for the last two or three weeks. And until it is over I cannot, with justice either to the Federation or to the job you are asking us to do, promise to produce another draft, although I will try.

In my letter to you of April 6th, regarding the AFA's part in the distribution of this booklet, there was no mention of publicity except for a news item in the AFA NEWSLETTER. This I believe Mrs. Chase is handling.

In regard to publicity in general, in my letter of September 10th I said "I feel the release of the booklet to the press for review is of great importance. Therefore, you will want to plan that out yourself. My suggestion here would be to get good reviews of the booklet either just before our letter goes out to our chapters or concurrently with the letter."

It is still my feeling that reviews of the booklet should be obtained before, or just in conjunction with, our sending out letters from the Federation to institutions about distribution of the booklet. If this is not your feeling, or if you do not wish to have any kind of timing between publicity and distribution, please let me know.

In reply to the question in your letter of October 14th, "...have copies (of the booklet) been sent to the press?" I do not quite understand. This matter of soliciting the press I will be delighted to discuss with you, but we are not prepared to do a mailing until we know exactly where it's going and what you have in mind. We also do not have any copies of the booklet for distribution.

Someone has mentioned that you wanted us to have the booklet for distribution at the convention. If this is the case,

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CAROLINA ART ASSOCIATION
GIBBES ART GALLERY
CHARLESTON S. S. C.

October 13, 1954

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st St.
New York 22, N. Y.

Dear Miss Halpert:

Thank you for your letter of Oct. 2 and the confirmation of February 1955 for the O'Keeffe exhibition. We will communicate with Budworth as to the cost of packing as you suggest. When the paintings have been selected we will arrange for the insurance.

I hope that I can come to New York some time this fall, but if I cannot, I am perfectly willing to leave the selection to you and Miss Pollitzer.

Sincerely,

Helen G. McCormack

Helen G. McCormack, Director
Gibbes Art Gallery

HGM/hlf

cc: Miss Anita Pollitzer

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RANDOM HOUSE INC. 457 MADISON AVENUE • NEW YORK 22

THE MODERN LIBRARY

LANDMARK BOOKS

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October 25, 1954

Edith Halpert;

Just a short note...the Shahn-Blumenthal is magnificent in all ways...it is a pleasure to see the product of the combination of the two fine talents...things like this should happen more often in this day and age.

as ever,

Lacy

Wimpfheimer

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA
Department of Art

October 20, 1954

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st. Street
New York 22, New York

Dear Edith:

Charles and Bill left Saturday morning, headed for the Sequoia National Park and the Big Trees which were considered part of Charles' education. Sunday they went on to San Francisco. I alerted the De Young Memorial Museum, and more important, your old friend, Alfred Frankenstein.

You may be glad to know that we are providing Alfred with a set of colored Sheeler slides at his expense. He is very steamed up about Sheeler.

I, too, am pleased by many things, including the orders from Sachs and Russell Allen. We have sold two of the print editions here. I enclose the Los Angeles Times coverage which seems excellent, and altogether we have had a successful and prestigious time on the Coast. This is, in large measure, due to Sheeler, who charmed everyone. The personal appearance made more difference in this community than I could have foreseen.

Now to Marin. I am glad that Hela has been by and is cheerful about the exhibition. I expect him here daily and he should be of real help, especially as I must work under pressure.

I had a good letter from Rossiter in acknowledgment of the Sheeler catalogue, and he, too, speaks warmly and encouragingly of the Marin show. Altogether, I am deeply committed. Let me know at the earliest the outcome of your conversation with Harry Abrams. If we have no luck with him, I take it I am on my own, and must move quickly to get a printer, as there is not much time.

By the same token, I should have the list of selections, and I should also have - this is important - the whole batch of photographs, I mean, of course, the photographs which correspond to our selection - to work with as I write.

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Mr. Peter Pollock

-2-

October 1, 1954

of her assurance that you approved so completely.

Why don't we just let the matter ride and give the kids this additional break. Incidentally, quite a few Museum directors who were here have noted the names of the artists and will no doubt get in touch them subsequently for loans to their major exhibitions. This includes the latest visitor today - Gordon Washburn - who selected six new names for his next show.

Next week I am going back into the regular art business and will show my own group at high prices, and hope to sell as many numerically and also hope to get about 20% of the publicity we have had for this show, although of course we did not do badly this week what with "This Week", and the Harnett and the large spread in Life on Ben Shahn.

With all these activities there will be a large spread where I used to be practically any minute.

And so - sei-gedund

Sincerely yours,

EGH:sh

P.S. So that Mrs. Stevenson has some publicity at her end, I shall send the list of sales to her so that she can announce these figures at her end.

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Annette Rosenshine
2726 Dwight Way
Berkeley 4, California

Oct. 11, 1954

Dear Mrs. Halpert:

Once again, I am bothering you and seeking advice.
The enclosed letter from Perls explains itself and
finished my effort in '52. I did nothing further.

Yesterday, I discussed with Ansel Adams the idea of
publishing a little book of 32 reproductions, either
500 or 1000 copies, the cost of which, would determine
the number. This would publicise my work and pare
the way to selling it.

Ansel, with his vast experience with book publishing,
would supervise the details; such as reproduction,
paper, cover design, etc. The book though small,
would be of superior quality.

I have also sent, through a friend, photographs of my
sculpture, to be shown to Meyer Shapiro, in order to
get his evaluation of my work and any suggestion he
might make.

Would the publishing of the book affect your past
decision of not wanting to take on new commitments,
as the book would have value in publicising the work?
To resurrect oneself is not an easy problem, but I
believe it can be done.

I would greatly appreciate any comment or suggestion.

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

POL
C96 *Shuler* October 2, 1954

Mr. Thomas Stix
299 West 12 Street
New York, New York

Dear Mr. Stix:

Some time ago I promised to communicate with you if
and when we received another small painting by Charles
Sheeler.

For our exhibition - the 29th Annual - opening on
Tuesday, we have received a superb, small gesso in
addition to the two we have already sold. A catalogue
of the exhibition is enclosed.

If you are interested in obtaining such an example
may I suggest that you come in on Monday before the
show opens officially to the public.

Sincerely yours,

EGH:mh
enc.

October 12, 1951

Mr. John Burgess
1911 Fremont Avenue South
Minneapolis, Minnesota

Dear Mr. Burgess:

Thank you for your letter.

If you will be good enough to send me a snapshot of the
weathervane referred to, I shall be glad to give you whatever
information I have available. As you probably know, however,
there are a good many of the old vanes still surviving and
the values vary considerably, in relation to the subject-matter.
The horses are least valuable as the subject has been carried
on extensively, but the figures are very high because of the
few available.

Sincerely yours,

EOH:adh

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October 9, 1954

Mr. E. Weyhe
794 Lexington Avenue
New York, N. Y.

Dear Mr. Weyhe:

We have recently contracted with the Twin Editions Publication via Mr. Jarislowsky for the distribution of the John Marin Portfolio, both in the special and ordinary edition.

This is to advise you that we shall be glad to cooperate with you by consigning copies of these portfolios at the list price of \$75 and \$32.50, allowing a discount of 33 1/3%.

As the number available has been considerably reduced, may I suggest that you communicate with us at the earliest opportunity.

Sincerely yours

EOHL:

October 2, 1954

Miss Helen Joy Weinberg
1611 Touhy Avenue
Chicago 26, Illinois

Dear Miss Weinberg:

While it would have been desirable to have made a more complete survey of Chicago art, both time and space limitations made that completely impossible.

If you have read the statements about this show you know this was purely a guest exhibition and that we do not plan to add any artists to our list whatsoever, but will continue showing only the work of the painters and sculptor whose names are listed on this letterhead. Thus I think it would be inadvisable to send me any slides, although I should like to meet you when you are in New York.

Sincerely yours,

EGH:mh

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Miss Edith Halpert.

Page 2.

should they be for sale or should they be given away? And, in either case, I recommend that the proper place would be the annual meeting. Sorry to hand you back so many questions, but I feel this question of publicity must be answered one way or the other by yourself. As for the rest, the letter to promote the distribution, that will be in your hands shortly. I have talked to several people about the whole program of distribution and best use of the booklet and they all agree that it would be much wiser to get some favorable publicity before the major job of distribution is commenced.

With best regards,

Sincerely,

Burton Cumming

Burton Cumming
Director

BC:je

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prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 9, 1954

Brentano's, Inc.,
566 Fifth Avenue
New York, N. Y.

Gentlemen:

We have recently contracted with the Twin Editions Publication via Mr. Jarislowsky for the distribution of the John Marin Portfolios, both in the special and ordinary edition.

This is to advise you that we shall be glad to cooperate with you by consigning copies of these portfolios at the list price of \$75 and \$32.50, allowing a discount of 33 1/3%.

As the number available has been considerably reduced, may I suggest that you communicate with us at the earliest opportunity.

Sincerely yours

ROML

STATE UNIVERSITY OF IOWA
SCHOOL OF FINE ARTS
IOWA CITY, IOWA

OFFICE OF THE DIRECTOR

October 28, 1954

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

My dear Mrs. Halpert:

I shall be in New York City with a very busy schedule beginning November 16. I hope to call and see you personally at that time.

However, I have an inquiry which I should like to place before you by letter in order that we may discuss it more satisfactorily when I see you.

We are in the process of completing a magnificent new addition to the Iowa Memorial Union building here at the State University of Iowa.

We are planning a week long celebration in dedication of this unit April 24 - 30.

As one major feature of that celebration we should like to have a really distinguished exhibition of art in the Main Lounge. We need thirty-six pictures.

I am wondering whether you might be able and willing to provide an exhibition representing the great group of painters who work with and through you. If you can do this and if all of those concerned here decide this is the thing to do, certainly full credit would be given to your gallery and to you for choosing and providing the exhibition. Of course I expect to pay all the expenses involved.

It is just a thought, but somehow it is an exciting thought to me. I shall be much interested to know your reaction.

Sincerely yours,

Earl E. Harper

Director

EEH:js

P. S. The printed program of this week will have a national circulation among universities and colleges.

E. E. H.

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October 5, 1954

Mr. Kenneth MacDonald, Editor
The Register and Tribune
Des Moines 4, Iowa

Dear Mr. MacDonald:

Thank you for your letter and the check. A receipted bill is enclosed.

Jim Schramm was here today and he too reported how successful Zorach's visit has been. I am delighted but not surprised that he has inspired so much interest. Having known Zorach more than thirty years I know how much he gives of himself. On the other hand, from what he has written to me, he has enjoyed the response of the students and particularly the friendly atmosphere of Des Moines and its environs. He has expressed great enthusiasm for the people he has met.

Although Zorach planned an edition of twelve, in the case of "Devotion" and other terra cotta sculpture in the exhibition, he has not exceeded six to date. When he returns we will check with him to ascertain the actual quantity and his intentions for completing the planned edition. You will hear from me shortly after. While each is fired individually, there is no appreciable difference except in the final patina. In the case of "Devotion" they are pretty much alike and he chose his favorite example in each case for the exhibition he selected for Des Moines. If at any time however you would prefer the only other firing we have, we shall be glad to make the exchange.

Sincerely yours,

EGH:mh
enc.

October 5, 1964

Miss Frances Strain Biesel
Exhibition Director
108 Goodspeed Hall
1010 East 59 Street
Chicago 37, Illinois

Dear Miss Biesel:

I hesitated to write you before this in the hope that Ben Shahn could perform some miracle in connection with the show that you desire.

I talked with him at great length about Chicago and he feels that unless the show can be a truly representative one of his work he would prefer not to have it at this time. There are two or three very good examples in Chicago at the present time which were not borrowed for the Biennale, and I suppose we could assemble a group of ten pictures if we telephoned directly and coaxed the owners. But, even at that, it would not be a fair representation of Shahn's work in its various phases. We would much prefer to have an exhibition of his prints in one of your small galleries or let the matter ride entirely until next spring when some more appropriate arrangement could be made. As you may know he is making a tour and in each instance the organization where he is addressing a group requested an exhibition. We have been forced to turn everyone down but the first of his stops which had arranged for a group of drawings many months ago.

I hope you will not be too disappointed - and will understand how impossible this situation is at this particular moment.

Sincerely yours,

EGH:mb

Mr. Frederick S. Wight

-2-

October 14, 1954

I am sorry about the books. Since my copies are autographed I did not send those, but asked John to forward the copies which he had purchased. If the library can afford it, John will certainly allow the full discount that he receives from the publisher. On the other hand, if the library does not want to own these books, will you please accept them personally from me. There was no intention to charge you for these.

And do write to me when you have a moment, as I am dying of curiosity about the show and the various other activities.

My very best regards, and those of patriotic women all over the world to

Sincerely yours,
Harry Lyden

2GH:mb

I have been told that you are still in the hospital. I am sorry to hear that. I hope you are feeling better now. I will write again soon.

Your friend,
Alice

you. Naturally, you have to be the judge in the matter. Next week to discuss details which I will report to best bet for the book and he is coming in to see me. Doubtless seem to think that Harry Abrams would be the previously. Several of my friends in the publishing come through - for the reasons that I had mentioned on the Metropolitan Museum and how that that will Lloyd Garrison is interested I still have a fixation all seems right in the world. While I am pleased that to express his joy with the addition in Boston and his work and special relations. Hearster continues report on his intimate conversations with Davis about and I think his angle is most interesting as he will proposed introduction or whatever it will be called were selected. He talked at some length about this particularly overjoyed with the number of calls that pleased with the collection that you made, and was notified that it was done yesterday and mailed very

● SENDER IS AWAITING A SPEEDY

answer

PLEASE GIVE IT TO THE MESSENGER
OR TELEPHONE

**WESTERN
UNION**

W. P. MARSHALL, PRESIDENT

1220

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

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ANK008 LONG NL PD=CHICAGO ILL 7=

1954 OCT 8 AM 7 54

DR HERBERT KAYDEN, DONT PHONE=

=33 EASTEND AVE=

THE 1020 ART CENTER OF CHICAGO 1020 LAKE SHORE DRIVE IS
PRESENTING THE DOWNTOWN GALLERY EXHIBIT FROM OCT 15TH TO
NOVEMBER 15TH STOP EDITH HALPERT IS SENDING THE EXHIBIT
TO US FROM NEW YORK SO FAR ALL EXHIBITORS AND PURCHASERS
OF PAINTINGS HAVE SENT AFFIRMATIVE ANSWERS YOU ARE AMONG
THE NINE I HAVE BEEN UNABLE TO CONTACT INSURANCE AND
FREIGHT ARE TAKEN CARE OF BY THE 1020 ART CENTER A NON
PROFIT FOUNDATION ALL SALES BENEFIT THE ARTISTS DIRECTLY
AND OR THE GALLERY INVOLVED PLEASE WIRE THE 1020 ART
CENTER COLLECT AT YOUR EARLIEST CONVENIENCE HOPING FOR
YOUR APPROVAL=

ELLEN B STEVENSON=

1020 1020 15 15 1020 1020=

Highway Antique Shop
1506 SOUTH DIXIE HIGHWAY
(FEDERAL HIGHWAY NO. 1)
CORAL GABLES, FLORIDA

Oct. 30 - 1954

The Downtown Gallery
32 E. 51 St. N.Y.

Dear Mr. Halpern

I am sending you Airmail Express
Drs. "The Harriet". I like to have \$700.00
cash for it. If you are interested wire
^{collect} me to above address. There are a few
imperfections on the canvas which can
be easily restored as they are in the
shadows of the paintings and do not
disturb the trowpe d'oil. The painting
came from the collection of Mrs. Meeker
which had owned it for about 50 years -
I would like to do business with you
as I have many other Americana
for sale.

Respectfully yours
Fred W. Bergere

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MRS. J. L. WATSON WEBB
SHELDON, VERMONT

DEAR EDITH:

IT WAS GOOD TO GET YOUR LETTER AND I SHALL BE VERY INTERESTED IN SEEING YOUR DRAWING OF THE MILL WEIGHT. I WILL TELL YOU IF IT IS ANYTHING LIKE THE ONE WATSON SENT TO ME WHICH HE DID HIMSELF. I WILL BE INTERESTED IN SEEING A PICTURE OF YOUR HORSE WEIGHT, AND I THINK IT WOULD BE A GREAT ADDITION TO OUR COLLECTION. I WILL TRY TO WORK ON YOUR SUGGESTION WITH JEAN LIPMAN WHEN I SEE HER ON SUNDAY, AND OF COURSE ANYTHING YOU CAN SAY WILL GREATLY IMPRESS HER.

NOW - ANOTHER QUESTION. WHAT IS THE DIFFERENCE BETWEEN THE FACING OF A FIREPLACE AND AN OVERMANTLE. I ALWAYS THOUGHT THEY WERE THE SAME THING. ANYWAY, THE PAINTING LOOKS VERY INTERESTING TO ME AND COMING FROM PUTNEY, VERMONT MAKES IT DOUBLY SO.

BE SURE AND SEND ME PHOTOGRAPHS OF REALLY RARE EARLY PRIMITIVES, AS I FEEL WE ARE VERY POORLY REPRESENTED IN THAT FIELD. I HAVE JUST RETURNED FROM COOPERSTOWN, AND EXCEPT FOR MAYBE ONE OR TWO PIECES OF SOULPTURE, I AM VERY SATISFIED WITH OUR COLLECTION, BUT I DO THINK THEY EXCEL IN THEIR PAINTINGS IN VARIETY AND CLASS.

DO YOU HAVE TO GO TO CHICAGO FOR ANYTHING. MY NATIONAL TRUST MEETING IS ON THE 28TH, BUT I DON'T WANT TO GO OUT ALL ALONE. IF I COULD TEMPT YOU TO FLY WITH ME OR GO BY TRAIN, THAT WOULD BE ANOTHER THING.

WITH MUCH LOVE, AND I WILL LET YOU KNOW WHAT HAPPENS AFTER I SEE MRS. LIPMAN.

AFFECTIONATELY YOURS,

Estro

OCT. 8, 1954

So you think the Vanderlyns
should be released?

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[Oct. 1954]

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Dear Edith - forgive me for not writing sooner
but since the charming Kuniyoshi arrived mother has
been quite ill - However at last, we are all
recovered as she is now on the way to a good
recovery -

Now, what to say? I am honest about liking
it tremendously & find the lack of signature
trivial, but I can't make \$225⁰⁰ & the picture
go happily together. If you find you could
take considerably less I'd love to hang it on
our wall, & if not I'll understand & will
put it back to you post haste - how is
going to N. Y. next week & could take it with
him so let me hear from you right away - Itz
Graves Nov 2 - Best Shirly

October 5, 1954

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Miss Estelle Brent
Fashion Department
McCall's Magazine
230 Park Avenue
New York, New York

Dear Miss Brent:

Please accept my belated thanks for your very nice note and for a copy of the Magazine. I congratulate you on the lay-out and on the very excellent color plates.

Again thank you for your cooperation.

Sincerely yours,

EGH:nh

LUMINATOR-HARRISON, INC.

849 WEST WASHINGTON BLVD.

CHICAGO 80, ILLINOIS

CABLE ADDRESS "LUMOR"

TELEPHONE SEley 4-4151

OFFICE OF THE PRESIDENT

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Mrs. Edith Gregor Halpert,
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

October 29, 1954

Dear Mrs. Halpert:

Thanks for your note of October 18th.

I explained to you over the 'phone last week in New York that we decided not to buy the Ben Shahn after looking at it in the Art Institute.

I do, however, hope to have one of his paintings that we would like. I was interested in this one because I felt it was within the price that we wanted to spend.

The same holds true about Stuart Davis. We'd like to get one of his and it may be too late because of the values at which he is selling.....but something may turn up, so keep us in mind.

I tried to get in to see you last week - but my schedule was suddenly changed and I had to come back to Chicago.....I'll try it another time - or if you come here, do let us know.

Cordially yours,

Albert Arenberg

A.L.Arenberg/cb/LH

October 25, 1954

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Mike Bell
La Boutique Fantasque
103 E. Oak St.
Chicago 11, Illinois

Dear Mr. Bell:

Thank you so much for your letter and the photograph.

Although I like the work of Okamura very much, the one photograph does not appeal to me personally as much as the painting I had. Some time in the future when I am in Chicago, I shall drop in and look at a number of his things before making any decision. Furthermore, now that he is taken care of through a grant, I would prefer to buy work of some artist who needs immediate encouragement.

Sincerely yours,

EGH:mh

October 11, 1954

Miss Emily Genauer
1 West 85 St.
New York, N. Y.

Dear Miss Genauer:

Indeed there are now four known versions of "After the Hunt". They are as follows:

1. Which was reproduced in the Elmsly scrap book with a written inscription "this picture was painted in Germany before After the Hunt."
2. Columbus Gallery of Fine Arts
3. The Downtown Gallery
4. The California Palace of the Legion of Honor.

Evidently number one was confused by Mr. Frankenstein with number two as the paintings are almost identical, containing the same objects in practically the same juxtaposition. However, the arrangement of the bird on the right of the canvas is quite different upon some slight study, and there are variations in the design of the hinges as well as the space between many of the other objects.

This first version has not as yet been located, but the photograph is excellent evidence of its original execution. I am glad that we now have an opportunity to straighten out the matter and to make this correction for future historians. All this information appears in the book I have written, the publication of which is being withheld by me.

I trust this information is what you desire. Incidentally, I was delighted with the reproduction and the text.

Sincerely yours,

/s/ Edith G. Halpert

SOUTHERN ILLINOIS UNIVERSITY
CARBONDALE ILLINOIS

Department of

Art

October 12, 1954

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Concerning shipment of the Shahn show, will you kindly ship it express collect, at your evaluation, on or about October 18?

I am returning the blue copy of the consignment list signed, and am requisitioning insurance for the exhibition while in our hands, at the evaluation of \$6,200, the 75% of selling price recommended.

The exhibition will be prepared for return shipment on November 27 and returned to you, express and insurance prepaid from Carbondale.

Our information service is preparing publicity on the exhibition and on Mr. Shahn's visit. We are looking forward to both and are most grateful to you for your fine cooperation.

Sincerely,

R. W. McMillan

R.W. McMillan
Assistant Professor
Department of Art

RWM:bh

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

"American Art and the Home" -

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Thanks for your kind invitation. I am sorry to be unable to accept.

I really "sweat blood" over decision on the magazine - article awards - and would not be surprised if you - all decided to fire the judge and cancel the award this year. Either I was in a bad mood when doing the reading, or there just isn't much good consecutive critical writing on contemporary American Art.

I am trying to swear off judging - art shows, beauty contests or anything - for a while - as the afraid it is making me a disagreeable person. But Cheerio, none the less
DK

October 2, 1954

Mr. H. B. Stalnaker
Elkins High School
Box 1223
Elkins, West Virginia

Dear Mr. Stalnaker:

Thank you for sending me the transparencies.

As I explained previously, we are limiting ourselves entirely to the artists whose names appear below and there is no possibility that we will add any artists to our roster.

I was glad to see these reproductions and the only gallery I can think of as a possibility is the Gallery St. Etienne at 46 West 57 Street, since the pictures have sort-of a folk-art or primitive look and that gallery specializes in "primitives", including those produced in our own time. I would therefore recommend that you write to the Director.

Sincerely yours,

EGH:nh
enc.

October 12, 1951

Mr. Theodore Tausig
120 Wall Street
New York, New York

Dear Ted:

Several days ago I turned over all the material in connection with the National Gallery and with the insurance placed through the American Railway, to Robert Carlen who instructed the Museum to make the shipment in that manner. He is planning to sue the institution or the express company.

Meanwhile, I think that I shall have to carry through with our original report to you in reference to my own policy. Will you therefore go on with the matter at this end and if and when any settlement is made with the two institutions mentioned, you can arrange to get a refund. Of course, I still feel that it is something which you should have carried through for us completely, but since you did not do so let us work on the smaller claim.

Incidentally, I want to report a very shocking experience that I had in connection with the latter. Your company sent Mr. Pendergast as an adjuster and he in turn called in a dealer of American art to act as his advisor or appraiser. This rather stunned me, but I tried to cooperate, although I could see no reason why any other dealer in the same field, and particularly a minor one, should be involved in what we always consider a private transaction. It is not customary for one dealer to report on sales prices and methods to another. Nevertheless, I did furnish all the information. What shocked me subsequently, is that Mr. Pendergast offered to pay the full value of the cost, amounting to \$4,800.00, and take the picture. This offer came after a long conference between him and Mr. Victor Spark, the dealer referred to. It was obvious, needless to say, that Mr. Spark was willing to purchase the picture for that price from the insurance company and then try to sell it on his own. That this is an outrageous performance you can readily see, and I want to put myself on record immediately to the effect that under no circumstances will I again allow any dealer in the same field to pass any judgment on any claim, and I also would like to have Mr. Pendergast substituted with some other adjuster in the future. You can well understand why.

Will you therefore press the claim, which will amount to a full restoration cost, as well as the devaluation of 25%. I shall have to rest on that figure until we succeed in some way in getting the valuation on the selling price rather than the cost.

Sincerely yours,

October 4, 1954

Mr. Pond
Pond-Ekburg Company
State and Andrew Streets
Springfield, Massachusetts

Dear Mr. Pond:

Just as we were mailing this package, we realized that the border
suggested was too large. Will you therefore be good enough to
cut these, leaving only $\frac{1}{4}$ " on three sides and $\frac{1}{2}$ " at the bottom
where the signature and numbers appear.

Thank you very much.

Sincerely yours,

EGH:mh

October 9, 1954

Mr. Fred M. Bergere
Highway Antique Shop
1506 South Dixie Highway
Coral Gables, Florida

Dear Mr. Bergere:

Thank you for shipping the Harnett so promptly.

I am sorry that there has been some delay in connection with our decision. However, we were obliged to wait until Mr. Keck had time to examine whether the foreground has actually been cleaned away or whether he can bring back the original effect by proper cleaning and varnishing. We shall know by Monday and I shall advise you accordingly.

Sincerely yours

EGH:ls

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 1, 1954

Mr. Abbott Pattison
526 Aldine Avenue
Chicago, Illinois

Dear Mr. Pattison:

Thank you for your letter.

Unfortunately, my stay in Chicago was too brief for me to cover the territory more thoroughly than I did. After visiting about twenty artists' studios and practically all the galleries in town, I was too exhausted to make any further survey. I am sure that you can understand the situation.

Your two sculptures have been very much liked, and as a matter of fact we sold your "Fishing Boat" to a prominent collector who was very happy with it. As soon as we receive payment we shall send the check to the Feingarten Gallery since we borrowed the material directly from Mr. F.

Incidentally, I have just agreed to send on the entire exhibition to Mrs. Borden Stevenson who wants to show it as a unit, but will of course request that she communicate with all the owners directly and will assume the responsibility accordingly. We are also sending her blow-ups of all the publicity in conjunction with the show in the hope that it will have an effect on the Chicago press and public. Will you be good enough to communicate with Mrs. Stevenson on receipt of this letter and send me a copy.

John Marin also mentioned the meetings with you and the pleasant visits. I agree that it was a great privilege to know his father, both as an artist and as a person. We miss him greatly.

Sincerely yours,

EGH:mb

October 14, 1954

Mr. Porter A. McCray, Director
International Program
The Museum of Modern Art
11 West 53 Street
New York 19, New York

Dear Porter:

Thank you so much for sending me a copy of the "touching" letter addressed to Ben Shahn. I was very much impressed with it.

I was also impressed with a letter I received from Dr. Wijnenbeek of The Hague asking for a Shahn one-man show in the spring. What is your reaction to this idea? Of course I feel that it will be mighty difficult to assemble another exhibition so shortly after the Biennale with all the owners getting pretty orchety about having their possessions out for so long a period. But if you think it is of vital importance perhaps we can reassemble another group for the purpose.

I am also eager to know who takes care of the expenses in this instance. Needless to say neither the Gallery nor the artist is equipt to carry the charges and I wonder whether the Museum would undertake the mechanics and the expense of the show. May I hear from you.

Sincerely yours,

EGH: mh

Ted Weiner

Post Office Box 9846
Fort Worth, Texas
October 26, 1954

Dear Edith:

Many thanks for "The Alphabet of Creation."

This is a very beautiful book and we will
place it among our art treasures.

It was indeed nice of you to remember us, and
I hope to see you in New York one of these days.
Kindest regards.

Sincerely yours,


Ted Weiner

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

C
O
P
Y

October 22, 1954

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Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles 24, Calif.

Dear Mr. Wight:

We have your letter of October 19th regarding our charges for picking up one painting from the residence of Mrs. Earl Horter, 310 W. Hortter Street, Phila., Pa. and preparing it for express shipment. Our charges are in accordance with Tristate Household Goods Tariff Conference, Inc. Tariff No. P-19 and effective supplements thereto under which the applicable rate is \$10.25 per 100 lbs. subject to a 500 lbs. minimum.

This company operating under the jurisdiction of the Public Utility Commission cannot be compared with Budworth's in New York in so far as charges for services are concerned. Appreciating your sense of responsibility in dealing with tax payers' money we trust that you will appreciate our responsibility in charging in accordance with our filed tariff.

Very truly yours,

FIDELITY STORAGE AND WAREHOUSE COMPANY

/s/ J. F. Lancaster

J. F. Lancaster

JFL:dm

For to publishing information regarding sales transactions, executives are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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WESTERN UNION

W. P. MARSHALL, PRESIDENT

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

FX-1201

(04)

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA088 PD=LANCASTER PENN 27 1117AME=

1954 OCT 27 PM 12 07

MRS EDITH GEREJOR HALPERT=

DOWN TOWN GALLERY 32 EAST 51 ST=

SEND PAINTINGS COLLECT RAILWAY EXPRESS INSURED BOTH
FOR \$1000.00=

MRS FRANK J EBERTS=

\$1000.00=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

THE UNIVERSITY OF WISCONSIN
THE SCHOOL OF EDUCATION
MADISON

October 21, 1954

DEPARTMENT OF ART EDUCATION
219 EDUCATION BUILDING

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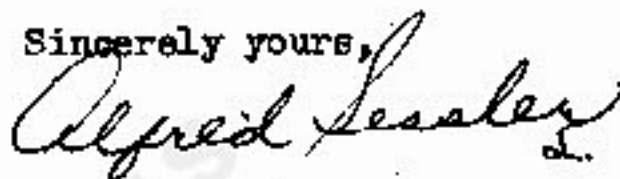
Miss Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Thank you for your letter of the 14th of October. We hope very much to have some examples of Mr. Shahn's drawings included in our show. Since he was a visitor on our campus a few years ago, there would be a personal touch in having him included.

We hope you will be able to send us some of his works.

Sincerely yours,



Alfred Sessler
Associate Professor

AS:sas

October 14, 1954

Mr. Fred M. Bergere
Highway Antique Shop
1506 South Dixie Highway
Coral Gables, Florida

Dear Mr. Bergere:

I finally had word from the restorer in connection with the condition of the Harnett which you had sent to me. Unfortunately, some of the painting had been removed - according to him - through inexperienced cleaning, thus devaluating the painting considerably.

Will you please let me know where you wish to have the painting sent, as under the circumstances the price is entirely out of line. As a matter of fact, for a painting that size in good condition, we would ordinarily ask no more than \$600.00 retail. In this instance, allowing a sales commission and the price of restoration, the most that I would consider paying would be \$400.00.

I shall be glad to ship it to you immediately or, if you prefer, can send it to some other destination in New York. Meanwhile, permit me to thank you for your kind consideration in offering the painting to me.

Sincerely yours,

EGH:mh

THE MAY DEPARTMENT STORES COMPANY

OPERATING STORES IN

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FAMOUS-BARR CO.

ST. LOUIS 1, MO.

NEW YORK OFFICE
1440 BROADWAY

OFFICE OF THE PRESIDENT

October 6, 1954

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st St.
New York 22, N. Y.

Dear Mrs. Halpert:

I am very sorry that I will not be able to see your October exhibition as I won't be in New York until late this fall or early next year. However, I want to write you about something that has been on my mind for some time; namely, to see if I can interest you in your taking on a young St. Louis painter (31 years old) in your gallery. The painter's name is Walter W. Barker, and he teaches at Washington University. I consider him among the very best of American painters and have perhaps more of his works in my collection than any other painter. I might add that Max Beckmann considered Barker the most promising pupil he ever had, and Perry Rathbone thinks he is outstanding, as does Joe Palitzer and Bill Eisenrath. Most of his painting, in the past few years, has been completely non-objective, and I think he will continue to be a non-objective painter for some time to come. However, occasionally, for short periods of time, he has lapsed back into recognizable forms. An example of this style is the large painting I gave the Brooklyn Museum this spring. He is extremely versatile, using many mediums including drawing, inks, water colors, pastels, and oils, and excels in all of them.

Until recently, he has not been interested in having New York representation. However, he intends to go to Europe on a scholarship next year, and for the first time is anxious to get the right setup in New York. I might add that I know that several galleries have been interested in his work, but I have advised him to wait, as I would like to see him get in a top gallery right from the start. Actually, I had written to Curt Valentin, but his untimely death, of course, prevents my pursuing the matter further with that gallery.

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DIENST VOOR SCHONE KUNSTEN DER GEMEENTE 'S-GRAVENHAGE

GEMEENTEMUSEUM

MUSEUM BREDIUS

W/P.

No. 54952/H/Shahn.

ONDERW.

BIJLAGE(N):

'S-GRAVENHAGE, October 6, 1954.

STADHOUDERSLAAN 41

TELEFOON 553640

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Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York City
N.Y.

Dear Mrs. Halpert,

I take the liberty to send you enclosed a copy of a letter I sent to Ben Shahn on September 3rd and a copy of his reply of September 27th.

As you will see from this correspondence I intend to bring an exhibition of Shahn's work to Europe next spring. His show at the Biennale evoked the greatest interest and my friends and myself thought his work by far the best and most interesting in the whole Biennale. I hope ardently that you will help to show Ben Shahn's work at its best advantage in Europe.

May I hear from you if you are willing to help us and which course of action you propose.

The Museum of Modern Art (Mr. d'Harnoncourt and Mr. McCray) is informed about my project so that you may perhaps be able to speak with them too.

Hoping to hear from you, I am

Sincerely yours,



Dr. L. J. F. Wijzenbeek
Director.

*list sent to Mrs Schneiderman
Givret Jol*

October 7, 1954

SELECTION OF MAX WEBER PAINTINGS FOR JOAN AVNET GALLERIES

Exhibition Dates October 25 - November 14.

PICTURES

<u>NO.</u>	<u>TITLE</u>	<u>SIZE</u>
29	California Landscape 1952	28x19
40	Mexican Jug 1951	30x25
76	The Model 1949	20x30
74/3	Garden Flowers 1948	18x15
78/7	Flowers 1944	25x30
90	Naked Tree 1931	31x24
33	The Old Barn 1926	11x9
4	Wonderment 1944	30x40
	Tranquillity 1930	40x32
	* Rousseau Vase 1910	-
		Coll. Mrs. Weber

GOUGHES

91	Yellow Pitcher 1955	24x18
60	Composition of Abstract Paintings 1956	18x24
698	Two Figures 1957	18x20
23b	Study	6x4

PASTELS

B16	The Screen 1913	25x19
B12	In the Woods 1913	25x19

WATERCOLOR

W2	Blue Pitcher 1930	19x13
----	-------------------	-------

MIXED MEDIA

1P	Portrait 1955	24x18
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DRAWINGS

138	Standing Figure 1947	5x8 1/2
	Two Figures 1909	7x12
	Head 75 1918	3 1/2 x 4 1/2
	Additional selection of drawings to be made.	

PRINTS

* Selection of prints - woodcuts & lithographs

* TO BE PICKED UP IN ONE WEEK.

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October 9, 1954

Miss Dorothy Dudley
Museum of Modern Art
11 West 53 Street
New York, New York

Dear Dorothy:

I am enclosing a copy of a memorandum from Mrs. Elizabeth Navas, who as you know purchased the Kuniyoshi "Bouquet and Stove", which as you know also was damaged in transit from Japan, together with the frame which was banged up considerably.

I hope that the insurance company will honor the entire bill, but in any event I would like to know as soon as possible so that the work may go ahead.

Thank you for your courtesy.

Sincerely yours,

EGH:mh
enc.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 28, 1964

Mrs. Thomas B. Hess
19 Beekman Place
New York, New York

Dear Mrs. Hess:

Please accept my apologies for not having acknowledged your kind invitation. The Gallery was deluged with Museum personnel from all parts of the country, and with so much correspondence I slipped in your card for the following Monday.

However, I was planning to vote for Mr. Akers and shall do so.

I hope to have the pleasure of visiting you on some other occasion.

Sincerely yours,

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October 2, 1954

Mr. Stanley R. Fouraker
1360 Edgewood Avenue
Jacksonville, Florida

Dear Mr. Fouraker:

I am so sorry that you were disturbed by last month's statement.

The bookkeeper explained the situation to you regarding the \$50.00 difference which was adjusted as of September 1.

I do hope that you will be in New York soon again. It will be nice to have another visit with you.

Sincerely yours,

EGH:ah

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THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PHILADELPHIA 2, PENNA.

JOHN F. LEWIS, JR., PRESIDENT

C. NEWBOLD TAYLOR, TREASURER

HENRY S. DRINKER, VICE PRESIDENT

JOSEPH T. FRASER, JR., DIRECTOR & SECRETARY

RAYMOND T. ENTENMANN, CURATOR OF SCHOOLS

October 19, 1954

Mr. John C. Marin, Jr.,
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mr. Marin:

I write this letter to bring you up-to-date concerning your father's pictures to be included in our 150th Anniversary Exhibition. To date, six pictures are assured. TUNK MOUNTAINS, MAINE, IN AUTUMN, 1945, and FIFTH AVENUE AT 42ND STREET, 1933, (both oils), have been promised by Duncan Phillips. Unfortunately, as you returned our forms in two batches, and as I had not realized that there were two selected on that day in your galleries from The Art Institute of Chicago, I made application for the one, the form for which came in first, and I have had a very gracious letter in return saying that we may have TREE AND SEA, MAINE, 1919. I am, therefore, hesitating to see how my list develops before I make a still additional request to them for RED SUN, BROOKLYN BRIDGE, 1927

Mr. Nathaniel Saltonstall has made a gift of CAPE SPLIT, MAINE, 1936, to Mr. and Mrs. Philip S. Weld of Essex, Massachusetts, and I have their approval. Also approved are the two which are owned by the Downtown Gallery. The first one, AUTUMN PIECE, MAINE, 1951, is one of those agreed upon on my last visit. The second one, THREE MASTER - #2, OFF THE CAPE, MAINE COAST, 1933, is the one which you told me has just become available and I accept it gladly, particularly because I have heard from Mr. and Mrs. James Schramm that SEA AND BOAT FANTASY, 1944, is not available unless I care to make application to the American Federation of Arts Trustee Collectors Exhibition now on tour. It would seem much too difficult to try to get this picture if it is presently on loan and will continue so during the time of our exhibition.

I have also had a letter from Mrs. H. D. Allen, Associate Curator in Charge of Loans, at the Metropolitan Museum, telling me that another of those which we chose, STORM, TAOS MOUNTAIN, NEW MEXICO, 1930, cannot be available because it is one of those in the Stieglitz Collection. I seem to remember that you and Mrs. Halpert were cognizant of these conditions as we picked this

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October 5, 1954

Mr. Leo S. Guthman
2629 South Dearborn Street
Chicago 16, Illinois

Dear Leo:

The Chicago show proved such a success that I did not even have time to carry out the simple amenities. I am referring to your letter of September 22, which required an immediate reply. The least I could have done was to ask how you felt.

Today I got a report about your state of health and blooming appearance from Sally Fairweather. As a matter of fact she said she met you at a party and you looked hale and handsome. Keep it up.

What do you think of the idea of transporting the show to Chicago? I did not write to ascertain whether you would lend your two paintings since Mrs. Stevenson told me that you were in sympathy with the plan. All this amuses me. I still recall how I knocked myself out, to say nothing of the two gallant gents who helped, in order to assemble the show. Now it seems that all these efforts could have been eliminated and that the exhibition could have been assembled at home in the first place. However, it was great fun and I enjoyed having the exhibition very much, including the carving of the hand.

And so my very best regards.

Sincerely yours,

EGH:mb

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R & G FURNITURE CO.

PHONE 2-1101

AT THE SIGN OF THE



ROCKER

116-124 MAIN STREET
EVANSVILLE 8, INDIANA

October 16, 1954

The Downtown Gallery
32 E. 51st Street
New York 22, New York

Att: Mrs. Edith Halpert

Dear Mrs. Halpert:

Thanks for your letter regarding the Sheeler exhibit. As I am not a lender to this exhibition, I don't expect to receive the book free, however, I certainly would like to have my Sheeler exhibited and offered for sale. As you know, I have never been happy with it and have felt less inclined to like it since you told my sister we were not allowed to re-frame. If you can dispose of this I would much appreciate.

Yours truly,


W. A. Gumberts

WAG:jo

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MRS. J. WATSON WEBB
740 PARK AVENUE
NEW YORK 21, NEW YORK

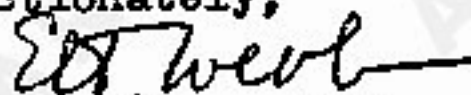
October 6, 1954

Dear Edith:

Enclosed is my check for \$500 to apply against statements of June 4th and June 18th. This will leave a balance due you of \$1,640.

With all good wishes,

Affectionately,



Mrs. J. Watson Webb

Mrs. Edith G. Halpert
32 East 51st Street
New York, N. Y.

Enclosure
check

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 9, 1954

Mr. Sidney Simon
South Mountain Road
New City, New York

Dear Mr. Simon:

The publisher of the Ben Shahn book is about ready to make deliveries. Among the orders he has is one which I am enclosing.

Before destroying it I thought that perhaps it would be fitting for me to get in touch with you in the event that you would like to have the book. However, don't hesitate to say no.

Sincerely yours,

EGH:sh
enc.

CLARK PAINT FACTORY

956 UNION STREET
WEST SPRINGFIELD, MASS.
TELEPHONE 4-2234



116 CHAPEL STREET
HARTFORD, CONN.
TELEPHONE 2-8274

Oct. 2, 1954

Mr. Ben Stahn
Rossmore, N. J.

My dear Mr. Stahn:

I am interested to know
if you have any paintings for
sale and if so, when and where
might they be seen.

Sincerely,

Mrs. Mildred Raker

A COMPLETE LINE OF PAINT FOR HOME AND INDUSTRY SINCE 1928

BEAUTIFUL WALLPAPER AT SUBSTANTIAL SAVINGS

COLORS
MATCHED EXPERTLY

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Peter Pollack

October 19, 1954 Tuesday

Dear Edith:

As I told you in my last blue stationery letter, the woman is "mishugee." Yesterday I called her to say that I was sorry I couldn't make the press luncheon, as the Art Institute was having a press preview itself. I had told her this the week before, and had cautioned her against putting on a press luncheon on that day; so, on Sunday, the 17th, at 3:00 P.M., arrives a special delivery letter announcing the press luncheon for Monday.

Yesterday, then, when I spoke with her, she bawled me out good and proper, QUOTE, "I'm going to tell the editors; you can't do this to me. This is a greater show than yours. Why do you try to compete--why don't you help us? And so forth and so forth---such crap for another five minutes until I hung up in disgust. She has the worst persecution complex I have ever met in any human being.

That she has come out with a nice catalog is quite obvious, and I hope she will do an artist or two some good by steering a sale to him. It will undoubtedly get a press; I know that Holland and Shopen were both planning to see it, but I don't have to tell you that to arrange a picture story or a press preview is not done so high-handedly. It is planned for days in advance, and one knows what is going on as competition in town. The press covered this show yesterday (the American), and today half the paper is filled with reproductions of the adhesive tape female by Marca-Relli, which won the \$2000 prize. Do me a favor and clip anything of this you see in New York, as it has gone on the AP wires, both pictures and copy.

I've never been so busy with so many different things, so I'm certain I'll not be able to make the AFA meeting. Don't know when I'll be in New York again, but when I am I certainly hope to see you.

Affectionately,



PJP:ejr

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October 28, 1954

Mr. George W. W. Brewster
101 Newbury Street
Boston 16, Massachusetts

Dear George:

Much as I would like to assist you further, I have been unable to arrive at any idea that would be helpful in connection with your letter of October 21. Should a brainstorm occur, you will be notified very promptly.

I am returning the enclosures as you requested. It is possible that I shall be in Boston during the next two weeks, and shall call you when I arrive.

My best regards to you and Joan.

Sincerely yours,

EGH:mh

October 1, 1954

Mr. Solomon Smith
Northern Trust Company
50 LaSalle Street
Chicago, Illinois

Dear Mr. Smith:

A few days ago I received a letter from Mr. Frederick
Wight who organized the Sheeler exhibition, opening very
shortly at U.C.L.A. In this letter he stated that you
were disappointed that I did not replace your Sheeler
which you were kind enough to lend to the exhibition.

From past experience I know that it would be unwise for
me to make my own selection as there are so many
problems involved in finding a suitable painting without
your approval. Do you plan to be in New York very
shortly? As you can guess, we have no paintings by
Sheeler available as the bulk of the material is in the
exhibition and the few new paintings that were not
included were sold promptly. We have three new
examples in the exhibition opening on Monday and these
cannot be withdrawn until the end of October.

Do let me know whether you are coming so that I can
arrange to have some pictures on hand for your
consideration as a replacement.

Meanwhile, my very best regards.

Sincerely yours,

EGH:sh

October 9, 1954

Mr. Stephen A. Jarislowsky
168 Beverly Avenue
Mount Royal, Quebec

Dear Mr. Jarislowsky:

For the first time in our experience we have fallen into a state of utter confusion about the books. The bookkeeper has been checking through and we find that a good many payments had been made to the Twin Edition Publications, up to and including November 26th, 1953. The sales that we have made were actually on this previous purchase, but I am now sending you a check for ten books which we will carry in our purchase stock and shall try to activate the market through book shops as well, since our audience for publications is limited.

However, a large Memorial show is being planned for 1955 with an opening at the Boston Museum of Art. It will be circulated to major cities and at that time we plan to send along a number of portfolios to each museum with some sales propaganda.

Incidentally, I have written to Mr. Malitsky, increasing the commission to 33 1/3% to stimulate sales on his part and am communicating with the book shops you listed.

Sincerely yours

EOHLa

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October 5, 1954

Mrs. Herbert Frank
7054 West Moreland
St. Louis, Missouri

Dear Mrs. Frank:

The John Marin painting was shipped to Mrs. Lesser several days ago and has no doubt reached her by this time. I hope that you like the reframing job which we think sets off the picture to much better advantage. It is such a powerful example that the small mat crowded the painting without the necessary breathing space. Do let me know how you like it now and how Mrs. Lesser responds to your choice.

I enjoyed your visit so much and hope that you will come to see us again in the very near future.

Sincerely yours,

EGH:md

October 15, 1954

-3-

Mrs. J. Watson Webb

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Mrs. J. Watson Webb
Shelburne, Vermont

Dear Electra:

I was very much amused to find that you too had received a drawing from your son. I thought it was all a secret and therefore was vague about the artist. Now I shall have to wait until you get more information about the mill weights. Meanwhile I am sending you a photograph of the horse which I found last year and which is really quite handsome.

There has been so much activity in the modern department of the Gallery that I have sadly neglected the Folk Art and have not even had photographs made of the new acquisitions. Also, I do not recall what photographs I have already sent you but the week after next I shall apply myself exclusively to the Folk Art and shall assemble a group of photographs which will place Cooperstown very much in the background. Next week a large group of Museum directors will arrive in New York for the American Federation of Arts convention and I am planning a farewell party for them on Saturday, the 23rd. There is nothing that I would like better than to fly with you to Chicago for the meeting on the 28th, particularly since it would give me the first opportunity to have a real chat with you in many months. I am so weary being pushed around in the art world as I am, to say nothing of the dreadful heat we are having at the present time, that I may suddenly take a little vacation, but I cannot let you know until Monday, October 25. I am really sorely tempted.

Do let me know what transpired during Jean Lipmans visit. By the way, I went to the Antique show at the Armory yesterday, and for the first time walked out without a single object. The show was truly atrocious and looked, to a great extent, like a fire sale at Woolworths. The few folk art objects were miserable and priced sky-high. I suppose the Garbisch collection at the National Gallery, with all the old masters, has inspired dealers to polish up their wares and to

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2810 Prince
Burley S. Coyle